AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

Mediascene

SWORD & SORCERY SPECTACULAR

JULY-AUGUST $1.50

ROBERT E. HOWARD
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JACK KATZ
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A SUPERGRAPHICS PUBLICATION

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mediascene

As this issue, the 20th, goes to press, we took the time to review our output of the past three years.

In the long run, **MEDIASCENE** has consumed more time and effort than any other project during that period. Yet in looking over the hundreds of pages produced, the energies spent seem more than worthwhile considering the quality of the material and the contribution it has made toward the goal set for it: to inform, to educate and, most of all, to entertain.

We are equally pleased to note that while producing a top-quality magazine, each succeeding issue has not only grown in readership, but continued to improve in content with each number.

This issue is no exception—and certainly one of the most outstanding we've ever published. Between these pages, you'll find the top names in every field represented.

What better way to begin an issue of **MEDIASCENE** than with a cover by Neal Adams. His visualization of a savage encounter between two warriors from two different ages perfectly sums up the theme which forms the backbone of this issue—heroic fantasy.

Adams' art, published here for the first time, was originally done as a cover for the Tarzan series of paperbacks. Because of an excessive amount of artistic committments, Adam was late in meeting the deadline for the third series of six covers which required in his relinquishing the assignment. Several covers were completed however, and one of the best was selected for this issue. Hopefully you'll be as pleased with it as we are.

No issue built on a foundation of heroic fantasy would be complete without a feature on the writer who almost single-handedly forged a market for sword and sorcery literature in the last decade.

Robert E. Howard was born in Texas on 1906 and grew up with a severely introverted personality, substituting books for baseball and fantasies for friends. While still in his teens, he sold his first stories to **Weird Tales** where the bulk of his work would appear. Writing in every field from fantasy to western to science fiction, Howard was extremely prolific. The loss of his mother threw him into a state of psychotic despair and on June 11, 1936, Howard took his own life. He was 30 years old.

Howard's prose was received well by pulp readers of the 20's and 30's, but paled beside the enthusiastic reception given his work in the 50's with the Lancer Books' publication of his Conan series. That reception pulled the plug which released a floodtide of sword and sorcery adventure.

As the audience for the genre grew, so too did the Howard cult, and with it, all manner of material, from poetry to pastiches to personality profiles. Several weeks ago, we found a new book on Howard, written and compiled by Glenn Lord, who just happens to handle the Howard estate. Lord's work, **The Last Celt**, is easily the most complete ever written about the man who created Conan. This issue spotlights an excerpt from that volume, and is written by Howard himself.

In the mountains of books and articles written about films, it seems surprising that none has ever covered the field of sword and sorcery. Granted there have been offerings about swashbucklers, fantasies and action movies, but never a target piece that specifically focused on the sphere of S & S. Carl Macek's examination of the subject begins directly after our color centerspread poster, a pictorial tribute to the icons and images of *The Cinema of Swords and Sorcery*. Readers will discover Carl's feature a solid introductory overview of the film world's treatment of heroes, from Siegfried to Hercules.

Those who recall Barry Smith's version of the savage Cimmerian will be delighted with his cover art for section two—a Conan battle scene that surpasses everything he's done yet with the character. Smith's portrayal of sword and sorcery action—and of Conan himself has never been more powerful than in this piece drawn especially for **MEDIASCENE**. The next issue will bring readers up to date on Barry Smith's latest project.

How many artists are so committed to their work that they launch projects which will take twelve years to complete? Damn few that we can think of, fewer still in the comic business. Nevertheless, Jack Katz undertook precisely that obligation when he initiated **The First Kingdom** several years ago. Even more remarkable is the fact that Katz was a former comic book artist who realized that sixteen years in the business were leading to a blind alley for him. Three years ago he was working in the building trades; at the same time, **The First Kingdom** was being built inside him. At forty-seven years old, Katz decided to produce his masterpiece—and threw his whole life into the project.

Dan Brin explores **The First Kingdom** and its creator in this issue, which also presents a look at the next book and the first-time publication of the author's map of this fantastic new world. Jack Katz—madman or genius? You decide after reading this words and pictures portrait of an artist in revolt.

Wally Wood's own special brand of sorcery is reflected in an exclusive pictorial preview this issue, one which takes us deep into the dark world of the Wizard King. The adventures of Odkin are currently being prepared for both film and book versions, which you'll discover by either looking into the *All-seeing Eye* or the pages of the latest **MEDIASCENE**. We're said that Wood has wielded an enchanted pen for years—and wouldn't be a bit surprised if he was really the Wizard King after all.

If you've wondered what all the uproar is about **The Hobbit** or **Lord of the Rings**, but never had the time to read the books yourself, don't miss Joel Thingvall's analysis of *Tolkien, The Magician of Middle-earth*. Even if you have read Tolkien's celebrated trilogy, you'll find new meaning to his words in this short, but revealing essay of his work.

A crash course of Tolkien's wonder-world won't hurt in any case, especially with the projects on tap for film and TV during the next year. Ralph Bakshi who made **Fritz the Cat** and **Heavy Traffic** currently holds the film rights to **Lord of the Rings**, while his British animation studios of Rankin and Bass are hard at work producing **The Hobbit**. Sponsored by the Xerox Corporation, **The Hobbit** is scheduled to run on NBC sometime during the Fall '77 season as a 90-minute colorcast. Arthur Rankin, Jr., who is designing the production told us, "We are employing a unique concept in animation, one based on the style of Arthur Rackham, a famous turn-of-the-century illustrator who illustrated the first edition of Peter Pan." Rankin's character design for Bilbo Baggins can be found with this issue's Tolkien feature.

A sampling of what to expect in your local theatres this Fall and an advance look at the Christmas premiers follows, in addition to the usual behind-the-scenes news in the comics.

Speaking of the upcoming holiday season, we'd like to call your attention to our line of books, posters, prints and other products, all carefully selected to give the most quality at the best buys in the fields of heroic fantasy, action, adventure and science fiction. They make exceptional gifts to give and receive at Christmas. Should you consider any of these items for that purpose, we urge you to order now and avoid the heavy mail rush during late November and December. You'll be glad you did!

Since the last issue of **MEDIASCENE**, we've made personal appearances at conventions in Portland, San Diego and Houston—with two more scheduled for the rest of the year. On October 22-24, we'll be in Boston with a big exhibition of comic art and paintings. The following month on November 26-28, we'll be in New York's Statler Hilton at Creation Con—one of the year's biggest and best. Stop by if you're in the neighborhood!

We're already working on the next issue of **MEDIASCENE**, an ALL-ANIMATION SPECIAL packed with the kind of text and visuals you've come to expect from us. Look for a pictorial layout on the forgotten John Carter of Mars cartoons, an illustrated history of the animated film, the ten giants of animation, the Bullwinkle phenomenon, and a rabble of ducks, bunnies, mice and other critters.

Till then, take care ●

STERANKO

AVOID THE HOLIDAY RUSH-ORDER GIFT MERCHANDISE NOW!

MEDIASCENE BACK ISSUES

No. 1 — Pocket packed premiere issue on DOC SAVAGE. Illustrated versions of Doc by Alex Ross, Steve Fabian, Ron Adkins, Monte Sanborn and Szarenka. Big Doc Savage article spotlights the Man of Bronze. News and reviews, capped off by pulp and comic reproductions. Full page Shadow presentation piece by Steranko.

No. 2 — Special CAPTAIN MARVEL issue. Featuring the story behind Beck's reunion with the Big Red Cheese, illustrated with photos of artists and writers from the 40's and the 70's. Beck's Big Red Marvel appears, along with articles on the Spider pulps, Krigstein autographed cover and art album and cartoons by contemporaries. Pictorial features on Horror Pulps.

No. 3 — Haunting HORROR COMICS issue, from EC to the Marvel bloods and whites to the undergrounds, all discussed and dissected in a definitive article. Illustrated with dozens of strange horror comic covers. "Frogs," the excellent, innovative graphic story by Steranko, appears in the contemporary. Pictorial features on Horror Pulps.

No. 4 — DRUGS AND THE COMICS is the theme of this special issue that examines the role of comics and drug usage. The controversial 8-page anti-drug story "The Block," by Steranko highlights this issue, along with the story behind its creation. Plus issue news, articles, features, and behind-the-scenes editorial by Steranko.

No. 5 — Special SWORD AND SORCERY issue. Giant double issue featuring news, articles and art. Never before published illustrations by Ahearn, de la Fuente, Smith, Robert, Kirby, Steranko and others. Definitive articles on Conan and Howard. The Evolution of S&S and Barbarians in the Comics, and more on the heroic fantasy field.

No. 6 — Big BURROUGHS issue, full of action-packed facts and greatness. An article on Burroughs of the Pulps is featured along with giant centerspread poster-map of Barsoom. John Carter's long and fantastic career is recapped with rare pulp illustrations. Comic scene, paperback reviews, films, records and media fill out the package.

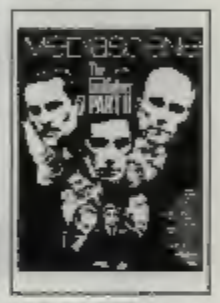
No. 7 — Colorful CRIME AND VIOLENCE issue, from Public Enemy to Neptune Perry, featuring Steranko cover and centerspread painting, interview with Expectioner author Jon Pendleton, writing for crime thrillers by Max Collins and Clint Eastwood profile. Expanded news in Sci-fi and media to go with title change to Mediascene.

No. 8 — Fabulous PIN-UP issue, packed with a special graphic history of pin-up art from panels to calendars to cinema. A Steranko tribute to Marilyn Monroe graces the centerspread, along with pin-ups from the past. Larger comics, Sci-fi and media news are heavily illustrated with exciting graphics in a new, redesigned format.

No. 9 — Amazing All-HERO issue, featuring a photo-packed feature on the filming of Doc Savage, interview with Zardoz director John Boorman, full-page issue of Tarzan's Ability. Steranko centerspread of his Harrison Hero, Talos. Comic, film, TV and paperback news about Eisner, Flash Gordon, others. All out Hero issue.

No. 10 — SCIENCE FICTION Spectacular illustrated by Williamson, Wood, Moya, Steranko, more. Great double-issue packed with art and graphics. Fantastic 3-Million Dollar Man centerspread in color. SF's 17 comics reviewed, Planet of the Apes, SF on TV, Five Great SF Illustrators, Incredible Pulps, comics, films. A galactic blockbuster!

No. 11 Bold ADVENTURE issue features Hollywood's classic films, The Return of The Pulp Heroes, Shadow, Savage, Spider, Pictorial Profile on Charles Bronson, Planet Pulps, Behind the Scenes at the National Lampoon. New, large 28-page format, expanded news sections, many 4-page color with super-sized Sword and Sorcery centerspread.



No. 12 — Big FILM issue, Special Preview of Godfather II, Roger Moore in Gold, others; Pictorial of James Bond in Man With the Golden Gun; The Mistress of Mystery, Agatha Christie and her film Murder On The Orient Express; new movie big of Lenny Bruce; The Compleat in Film and Fiction; colorful centerspread poster; art covers, film

No. 13 — All ACTION issue packed with photo coverage of The Great Waldo Pepper, Phantom of the Paradise, and the Legend of Billy Jack. Special feature on The Rebirth of Sherlock Holmes with heroic centerspread poster in color. Photo focus on two new flicks, plus comic news, paperbacks, more media news. SF, fantasy, adventure!

No. 14 — Powerful ALL-PULP issue, featuring the most fantastic heroes in fiction. The Secrets Behind The Shadow written by his creator, Walter Gibson. Spectacular color-filled centerspread introducing the Doc Savage and Shadow fan clubs, in-depth feature on the Origins of Pulp Heroes. Preview of Tommy, Ilsa Steranko, more.

No. 15—Double-sized COMICS issue. Vaughn Bode's startling self-portrait in words and pictures, his last creative work; a penetrating look at Betty Smith, illustrated with a giant color reproduction; special feature on Jack Kirby's return to Marvel with exclusive bi-centennial pin-up of Cap American. The Art of Neal Adams with a full-page Tarzan.

No. 16—Special ARTISTS issue. The full story behind the Gil Kane, Nick and Carlos graphic novels; Master of the Macabre, Berni Wrightson, reveals his influences and inspirations in a candid interview; Final Tribute to Vaughn Bode with an unpublished portrait by Vincent Sicola, photo features on Royal Flash, expanded coverage on comics, movies,

No. 17 — Dynamite ART issue, featuring The Killer Bikes, a look at the flying knights of WWI in comics, pulps and films, with a color Steranko centerspread; Edgar Rice Burroughs centennial portfolio by Frank Frazetta; the Case Against Superman by Jerry Siegel; preview of Logan's Run; comics, films, more.

No. 18 — Panoramic PULP issue spotlighting The 50 Rarest Pulps with cover reproductions; How I Paint The Shadow by Szarenko illustrated with previously unpublished art; Behind The Mask, origins of the great Pulp Heroes; The Shadow of the Comics, introducing Chatrilier, an exciting, new visual novel; more.

the steranko ENCYCLOPEDIA of SUPERHEROES

To those of you who have so inquired about the progress of our forthcoming publication, **THE ENCYCLOPEDIA OF SUPER HEROES**: All orders which have been received by us to date have been processed for mailing when the Encyclopedias are finally completed. We realize that the books are long overdue, but beauty takes time to create. We guarantee you'll find them well worth the wait—and that their quality will equal our other publications in style, design, and perfection.

ROBERT E HOWARD: I CREATED CONAN

Writing has always been a means to an end. I hoped to achieve freedom. Personal liberty may be a phantom, but I hardly think anybody would deny that there is more freedom in writing than there is in slaving in an iron foundry.

My sole desire in writing is to make a reasonable living. I may cling to many illusions, but I am not ridden by the illusion that I have anything wonderful or magical to say, or that it would amount to anything particularly if I did say it. I have no quarrel with art-for-art's-sakers. On the contrary, I admire their work. But my pet delusions tend in other directions. I took up writing simply because it seemed to promise an easier mode of work, more money, and more freedom than any other job I'd tried. I wouldn't write otherwise.

I'm provokingly indolent in writing. I work in bursts and spurts. I may turn out a month's output in a few days, and then loaf for weeks. I have written 12,000 words in a day, but I couldn't keep up such a pace. I sell so little, that I have to produce a great deal in order to make a living at all.

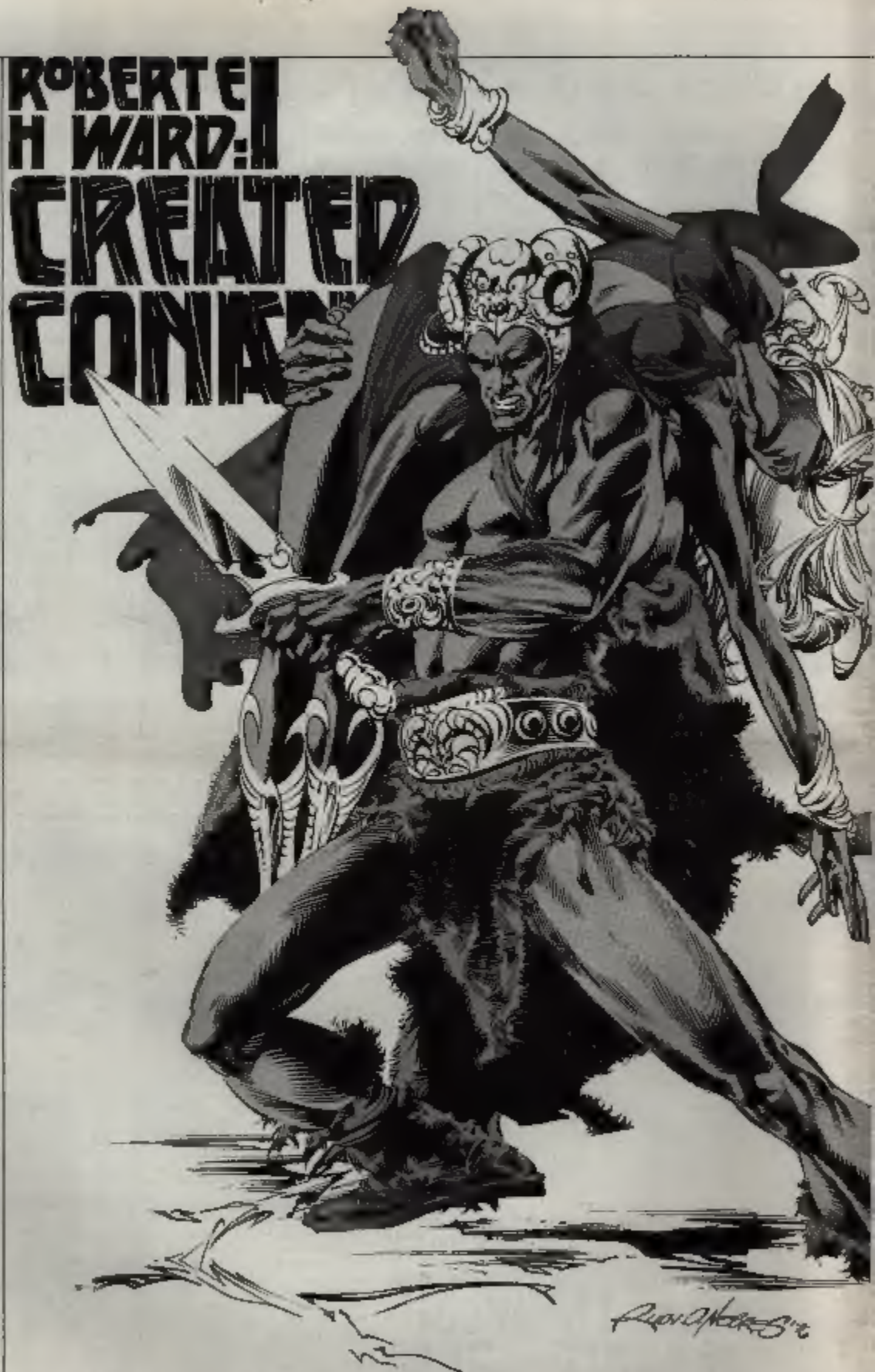
The nearest I came to college was the business department where I studied such non-literary things as shorthand, typing, business arithmetic, commercial law, and the like. A literary college education probably

would have helped me immensely.

As a boy and a youth in my teens, I read purely for the love of reading. I can say with confidence that no man ever loved reading for its own sake more than I. I did not read because of any particular urge for learning, or to merely pass the time, or to escape the realities of life. I read simply because I loved reading for its own sake alone. The printed page was like wine to me. Books were scarce in the country. I could not go into a library or bookstore and select what I wanted. I had to read whatever came to my hand.

Magazines were even more scarce than books. I well remember the first I ever bought. I was fifteen years old. I bought it one summer night when a wild restlessness in me would not let me keep still, and I had exhausted all the reading material on the place. I'll never forget the thrill it gave me. Somehow it never had occurred to me before that I could buy a magazine. It was an **Adventure**. I still have the copy.

After that I bought **Adventure** for many years, though at times it cramped my resources to pay the price. It came out three times a month then. I earned my first money when I was ten years old, but between that time, and the time when I began to find comparatively steady employment, at about the age of seventeen, there were many



This excerpt is from the new book, **The Last Call**, written and compiled by Glenn Lord

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stretches of enforced idleness when my pockets were empty.

During the idle stretches, I scrimped and saved from one magazine to the next; I'd buy one copy and have it charged, and when the next issue was out, I'd pay for the one for which I owed, and have the other charged, and so on. So I generally owed for one, but only one. I inherited a distaste for debt which is still strong.

I remember the first story I ever wrote—at the age of about nine or ten—dealt with the adventures of one Bosalt, a young Dane Viking. Racial loyalties struggled in me when I chronicled his ravages. Celtic patriotism prevented him from winning all his battles; the Gaels dealt him particular hell and the Welsh held him to a draw. But I turned him loose on the Saxons with gusto and the ways he plundered them was a caution; I finally left him safely ensconced at the court of Canute, one of my childhood heroes.

I was eighteen when I wrote *"Spear and Fang," "The Last Rune," "The Hyena"*; nineteen when I wrote *"In the Forest of Villefere"* and *"Gladiator."* And after that it was two solid years before I sold another line of fiction. I don't like to think about those two years. I wrote my first (professional) story when I was fifteen, and sent it to **Argosy**, I believe. Three years later I managed to break into **Weird Tales**. Three years of writing without selling a shaved line. (I never have been able to sell to **Adventure**; guess my first attempt cooked me with them forever!)

I haven't been any kind of a success, financially, though I have managed to get by. I could have studied law, or gone into some other occupation, but none offered me the freedom writing did—and my passion for freedom is almost an obsession. I honestly have paid the price of freedom by living with Spartan simplicity, and doing without things I really wanted. Of course, I've always hoped to some day make more than a bare living out of the game, and I was beginning to do that, when the markets started cracking up.

One problem in writing bloody literature is to present it in such a manner as to avoid a suggestion of cheap blood-and-murder melodrama—which is what some people will always call action, regardless of how realistic and true it is. So many people never have any action in their own placid lives, and therefore can't believe it exists anywhere or in any age.

Another problem is how far you can go without shocking the readers and distaste for your stuff—and therefore cutting down sales. I've always held myself down in writing action stories: I never let my stories be as bloody and brutal as the ages and the incidents I was trying to depict actually were.

I think sometimes I'll let myself go—possibly in a yarn of the Middle Ages—and see if I can sell the thing. I don't know how much slaughter and butchery the readers will endure. Their capacity for grisly details seems unlimited, when the cruelty is the torturing of some naked girl, such as Seabury Quinn's stories abound in—no reflection intended on Quinn, he knows what they want and gives it to them.

The torture of a naked writhing wretch, utterly helpless—and especially when of the feminine sex amid voluptuous surroundings—seems to excite keen pleasure in some people who have a distaste for wholesale butchery in the heat and fury of a battlefield. Well, to me the former seems much more abominable than the cutting down of armed men—even the slaughter of prisoners in the madness of fighting lust.

I have lived in the Southwest all my life, yet most of my dreams are laid in cold, giant lands of icy wastes and gloomy skies, and of wild, wind-swept fens and wilderness over which sweep great sea-winds, and which are inhabited by shock-headed savages with light fierce eyes. With the exception of one dream, I am never, in these dreams of ancient times, a civilized man. Always I am the barbarian, the skin-clad, tousle-haired, light-eyed wild man, armed with a rude axe or sword, fighting the elements and wild beasts, or grappling with armored hosts marching with the tread of civilized discipline, from fallow fruitful lands and walled cities. This is reflected in my writings, too, for when I begin a tale of old times, I always find myself instinctively arrayed on the side of the barbarian, against the powers of organized civilization.

When I was about twelve I spent a short time in New Orleans and found in a Canal Street Library a book detailing the pageant of British history from prehistoric times up to—I believe—the Norman conquest. It was written for schoolboys and told in an interesting and romantic style, probably with many historical inaccuracies. But there I first learned of the small dark people which first settled Britain, and they were referred to as Picts.

I had always felt a strange interest in the term and the people, and now I felt a driving absorption regarding them. The writer painted the aborigines in no more admirable light than had other historians whose works I had read. His Picts were made to be shy, furtive, unwarlike, and altogether inferior to the races which followed—which was doubtless true. And yet I felt a strong sympathy for this people, and then and there adopted them as a medium of connection with ancient times. I made them a strong warlike race of barbarians, gave them an honorable history of past glories, and created for them a great king—one Bran Mak Morn.

I must admit my imagination was rather weak when it came to naming this character, who seemed to leap full-grown into my mind. Many kings in the Pictish chronicles have Gaelic names, yet in order to be consistent with my fictionized version of the Pictish race, their great king should have a name more in keeping with their non-Aryan antiquity. But I named him Bran for another favorite historical character of mine—the Gaul Brennus, who sacked Rome. The Mak Morn comes from the famous Irish hero, Gal Mac Morn. I changed the spelling of the Mac, to give it a non-Gaelic appearance, since the Gaelic alphabet contains no "k", "c" being always given the "k" sound. So while Bran Mac Morn is Gaelic for "The Raven, Son of Morn," Bran Mak Morn has no Gaelic significance, but has a meaning of its own, purely Pictish and ancient, with roots in the dim mazes of antiquity; the similarity in sound to the Gaelic term is simply a coincidence!

Bran Mak Morn has not changed in the years; he is scarcely as he leaped full-grown into my mind—a pantheistic man of medium height, with inscrutable black eyes, black hair, and dark skin. In reading of the Picts, I mentally took their side against the invading Celts and Teutons, whom I knew to be my type, and indeed my ancestors.

My interest in the Picts was always mixed with a bit of fantasy; that is, I never felt the realistic discernment with them that I did with the Irish and Highland Scotch. Not that it was the less vivid; but when I came to write of them, it was still through alien eyes. Thus in my first Bran Mak Morn story ["Men of the Shadows"]—which was rightfully rejected—I told the story through the person of a Gaelic mercenary in the Roman army; in a long narrative rhyme which I never completed, and in which I first put Bran on paper (manuscript lost), I told it through a Roman centurion on the Wall; in *"The Last Rune"* the central figure was a Briton; and in *"Kings of the Night"* it was a Gaelic prince. Only in my last Bran story, *"Worms of the Earth,"* did I look through pictish eyes, and speak with a Pictish tongue!

For weeks I did nothing but write of the adventures of Conan. The character took complete possession of my mind...

In *"Worms of the Earth,"* I took up anew Bran's eternal struggle with Rome. I can hardly think of him in any other connection. Sometimes I think Bran is merely the symbol of my own antagonism toward the empire, an antagonism not nearly so easy to understand as my fascination for the Picts. Perhaps this is another explanation for the latter; I saw the name "Picts" first on maps, and always the name lay outside the far-flung bounds of the Roman empire. This fact aroused my intense interest; it was so significant of itself.

The mere fact suggested terrific wars—savage attacks and ferocious resistance—valor and heroism and ferocity. I was an instinctive enemy of Rome; what more natural than that I should instinctively ally myself with her enemies, more especially as these enemies had successfully resisted all attempts at subjugation. When in my dreams—not daydreams, but actual dreams—I fought the armored legions of Rome, and reeled back another, unborn world of the future—the picture of a map, spanned by the wide armies of Rome, and one beyond the frontier, outside the lines of subjugation, the cryptic legend, "Picts and Scots." And always the thought here in mind is land me new strength: among the Picts I could find refuge, safe from my foes, where I could lick my wounds and renew my strength for the wars.

While I don't go so far as to believe that stories are inspired by actually existent spirits or powers (though I am rather opposed to flatly denying anything), I have sometimes wondered if it were possible that unrecognized forces of the past or present—or even the future—work through the thoughts and actions of living men.

This occurred to me, especially, when I was writing the first stories of the Conan series. I knew that for months I had been absolutely barren of ideas, completely unable to work up anything salable. Then the man Conan seemed suddenly to grow up in my mind without much labor on my part and immediately a stream of stories flowed off my pen—or rather, off my typewriter—almost without effort on my part. I did not seem to be creating, but rather relating events that had occurred. Episode crowded episode so fast that I could scarcely keep up with them.

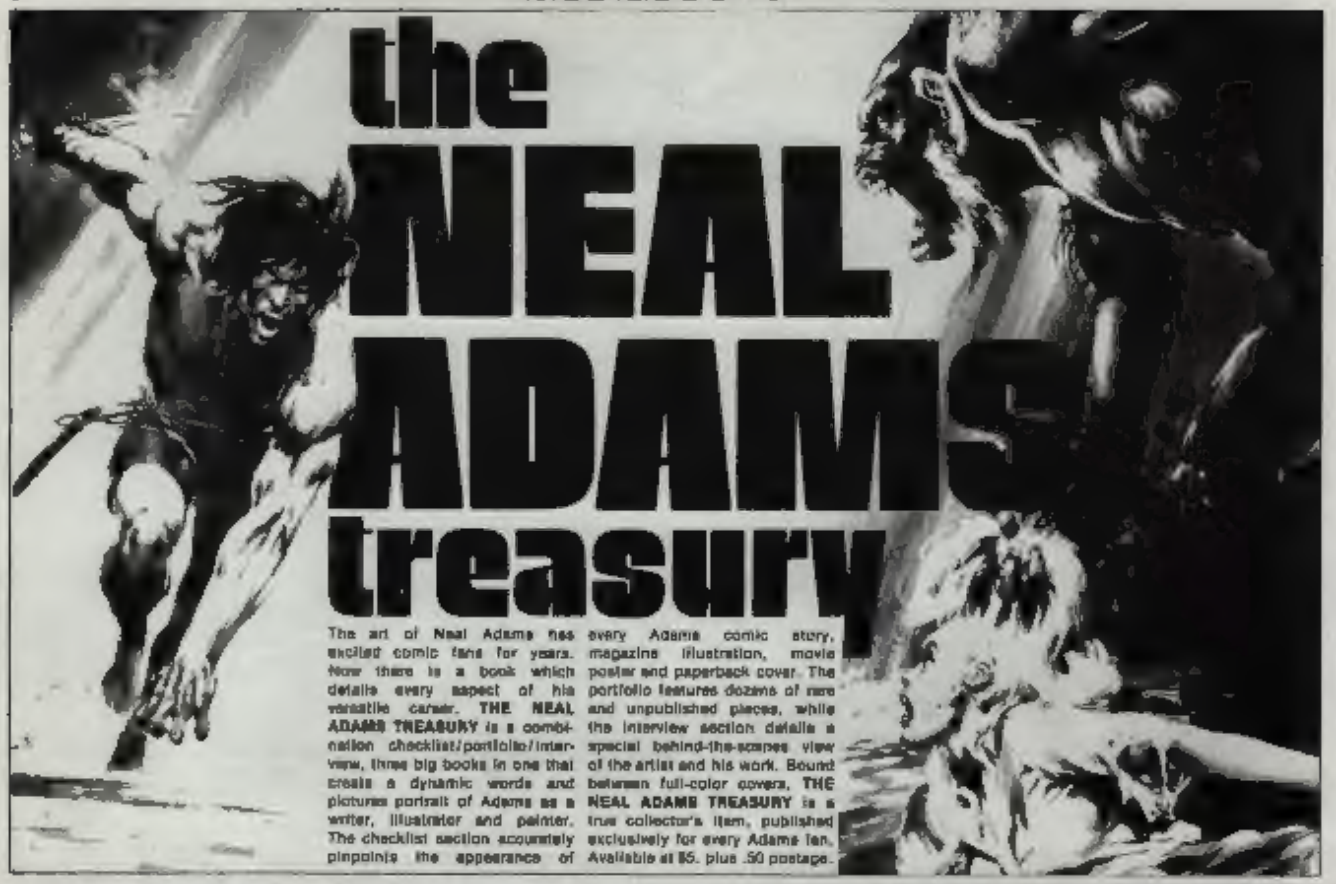
For weeks I did nothing but write of the adventures of Conan. The character took complete possession of my mind and crowded out everything else in the way of storytelling. When I deliberately tried to write something else, I couldn't do it. I do not attempt to explain this by occultic or occult means, but the fact remains. I still write of Conan more powerfully and with more understanding than any of my other characters.

But the time will probably come when I will suddenly find myself unable to write convincingly of him at all. That has happened in the past with nearly all my rather numerous characters; suddenly I find myself out of contact with the conception, as if the man himself had been standing at my shoulder directing my efforts, and had suddenly turned and gone away, leaving me to search for another character.

The last yarn I sold to **Weird Tales**—and it well may be the last fantasy I'll ever write—was a three-part Conan serial (*"Red Nails"*) which was the bloodiest and most sexy weird story I ever wrote. I have been dissatisfied with my handling of decaying races in stories, for the reason that degeneracy is so prevalent in such tales that even in fiction it can not be ignored as a motive and as a fact if the fiction is to have any claim to realism. I have ignored it in all other stories, as one of the taboos, but I did not ignore it in this story. Too much raw meat, maybe, but I merely portrayed what I honestly believe would be the reactions of certain types of people in the situations on which the plot of the story hung.

It may sound fantastic to link the term "realism" with Conan; but as a matter of fact—his supernatural adventures aside—he is the most realistic character I ever evolved. He is simply a combination of a number of men I have known and I think that's why he seemed to step full-grown into my consciousness when I wrote the first yarn of the series.

Some mechanism in my subconsciousness took the dominant characteristics of serious axe-fighters, gunmen, bootleggers, all field bullies, gamblers, and honest workmen I had come in contact with, and combining them all, produced the amalgamation I call Conan the Cimmerian.●



the NEAL ADAMS treasury

The art of Neal Adams has excited comic fans for years. Now there is a book which details every aspect of his versatile career. **THE NEAL ADAMS TREASURY** is a combination checklist/portfolio/interview, three big books in one that creates a dynamic words and pictures portrait of Adams as a writer, illustrator and painter. The checklist section accurately pinpoints the appearance of every Adams comic story, magazine illustration, movie poster and paperback cover. The portfolio features dozens of rare and unpublished pieces, while the interview section details a special behind-the-scenes view of the artist and his work. Bound between full-color covers, **THE NEAL ADAMS TREASURY** is a true collector's item, published exclusively for every Adams fan. Available at $5. plus .50 postage.

CONAN & HOWARD

THE LAST CELT is the definitive book on Robert E. Howard! Glenn Lord's massive (416 pages) hardbound volume is divided into four sections, each of which could be a book in itself: an *Autobiography*, written by REH; *Biographies* by Lovecraft, Lord, E. Hoffman Price, others; *Bibliography* listing all of Howard's works; and *Miscellanea*, a collection of letters, maps, pulp cover repros, photos, much more. $20.00 plus .75 postage.

ROGUES IN THE HOUSE is a new volume in the matched CONAN series! This beautiful hardbound book features eleven full-color paintings of the mighty Cimmerian by fantasy artist Marcus Boas. In addition, **ROGUES** also contains the CONAN classic, *Frost Giant's Daughter*—one of Howard's most compelling and memorable sagas. Superbly printed and bound, **ROGUES IN THE HOUSE** is now available at $15.00 plus .50.

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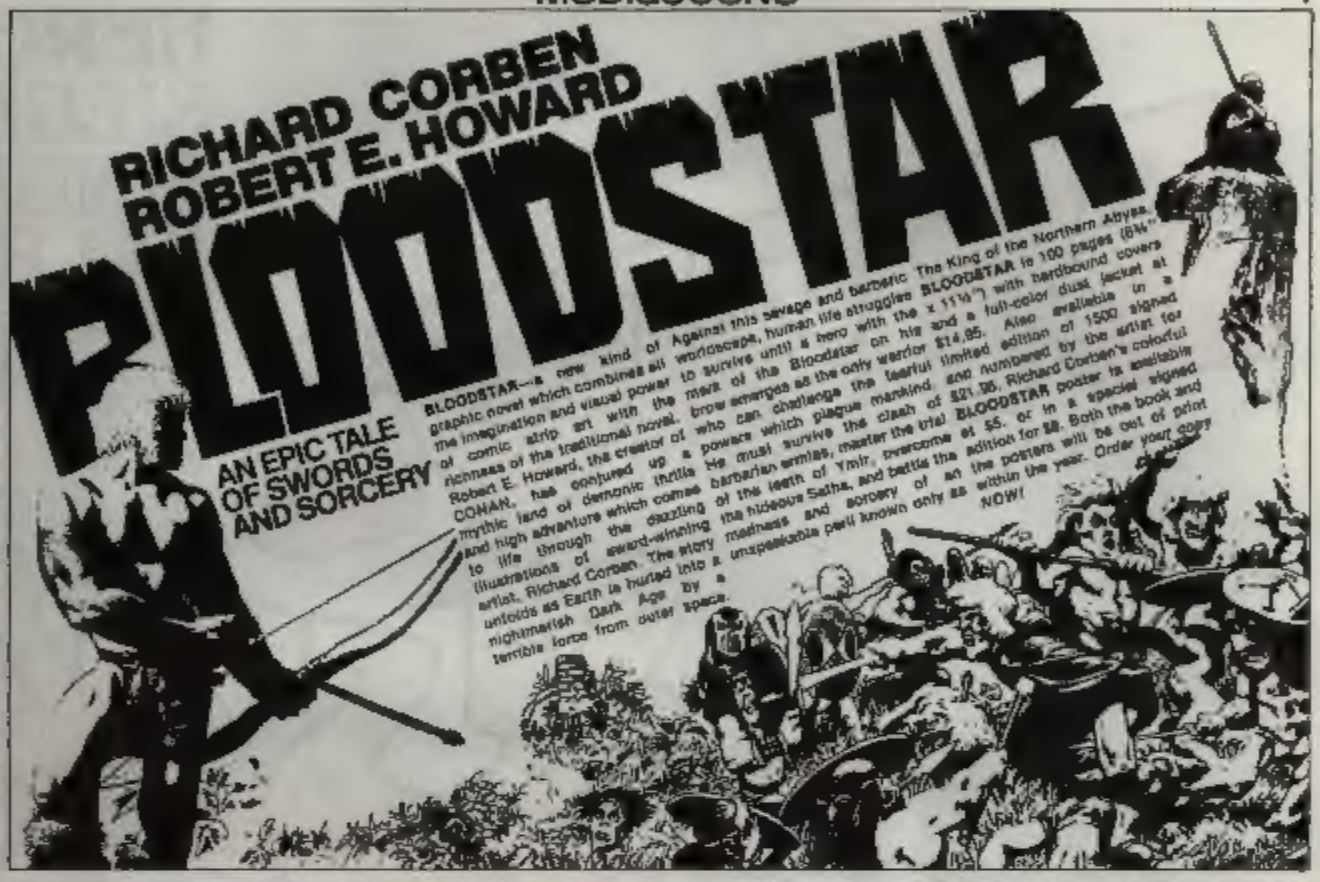

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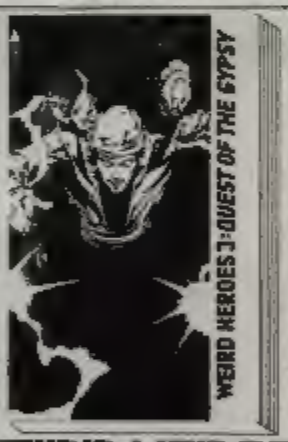

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they fought a thousand and one battles in the cinema of
SWORDS & SORCERY
fifty years of fantastic films

THE CINEMA OF SWORDS AND SORCERY

FIFTY YEARS OF FANTASTIC FILMS

Growing out of a tradition of heroic legends and mythology, the creators of sword and sorcery literature have given filmmakers a clear-cut set of standards with much to deal. Set in a magical past with sinister villains and governed by the rules of barbaric passions, heroes were created to do battle with the forces of evil (either mortal or supernatural). More often than not the element of sorcery would play an important role in these stories. In effect, the sword and sorcery genre can be seen as "fairy tale" situations presented for an adult taste and sensibility overflowing with brute strength, voluptious women, enchanted weapons, ancient civilizations and an overriding sense of decay. The worlds created by the authors of sword and sorcery literature were ephemeral, lasting for a short time with survival the main motif.

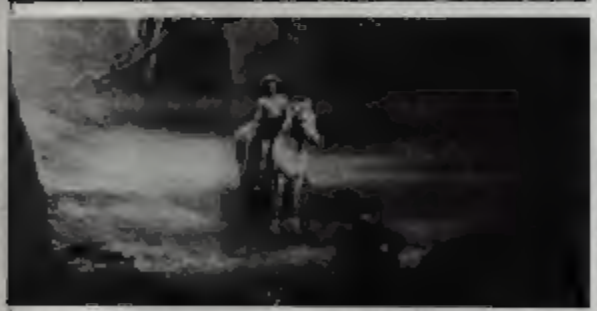
By drawing from such diverse categories as romance, swashbuckler, adventure, fantasy and erotica, it comes as no surprise that most of the films made utilizing the iconography and structure of sword and sorcery are confusing, juvenile and above all unconvincing.

Condensing the epic grandeur of this type of literature into three basic groupings — Oriental, barbarian and medieval — and then embellishing what remains to conform to the conventional storytelling devices of the photoplay, motion picture producers have attempted to translate sword and sorcery to the screen.

It was impossible, of course, for the early filmmakers to deal with such heroes as Conan and Kull, seeing that their adventures were not chronicled until the late 1920's in pulp magazines. Rather, the film pioneers relied on mythology and legend to provide inspiration. Most of the more flamboyant characters of myths and fantastic literature (Beowulf, Ulysses, Jason, Sinbad) were ignored, with more conventional heroes (Ike Parsifal and Joshua loosely uniting the cinema to the rigors of sword and sorcery. One of the earliest directors to approach its true concept in film was Fritz Lang.

Working as a director in post World War I Germany, Lang began making a number of films solidly rooted in a tradition of heroic fantasy. His first film of major implication was **Destiny** (1919). In this episodic fantasy, a young woman wanders through time in order to find someone willing to take the place of her doomed lover in death. The film is laced with magical imagery and an overwhelming sense of menace. The arcane nature of this film combined with Lang's fascination with the inner workings of the heroic figure led to his next epic, **Siegfried** (1923-24), a few years later. A culmination of mythology and misinterpreted German nationalism, **Siegfried** brought both grand Wagnerian drama and ancient legends to the screen in a majestic film brimming with magic and adventure.

Siegfried serves as a prime example of the sword and



sorcery film. Foremost, it has a commanding hero; from the beginning Siegfried takes over and strides through numerous tests of daring, moving steadily towards his inevitable murder. Aside from the sheer heroics, there is a metaphysical quality to **Siegfried**: A bath in the blood of a slain dragon causing invulnerability; talismans of invisibility; treasures guarded by malevolent gnomes.

In questioning Lang just before his recent death concerning his Germanic hero, he kept ignoring the fact that Siegfried was a true hero ("Just because he's invulnerable does not make him a hero"). Regardless of the speculation as to how Siegfried would have differed if he had not bathed in the blood of Fafner, he still remains a model for many to follow.

In a sequel to **Siegfried**, **Krimhild's Revenge**, Lang pulled out all the stops, creating a totally decadent vision of legendary heroes obsessed with vile passions and revenge. Although the mystical element is subdued, the film has a barbaric stature unmatched in most films dealing with this period of medieval history.

Douglas Fairbanks was so impressed with Fritz Lang's films that he was willing to Americanize some of the sequences and images found in them. He tied up the rights to **Destiny** in the States, and set about making a film which would utilize the Oriental settings and magical flavor while instilling his personal brand of acrobatic antics. The result was **Thief of Bagdad** (1924). Fairbanks and director Raoul Walsh produced an epic oriental fantasy blossoming with the stuff of which dreams are made.

There were many swashbucklers in the Twenties, many more which could be classified as heroic adventures, but there would be very few films that followed the path of sword and sorcery. Somehow an attitude prevailed among filmmakers that tended to *substitute modern* technology for barbaric grit in movies of a fantastic nature. It was this reluctance to completely divorce one's self from reality that made films like **Thief of Bagdad** stand out.

The low profile given sword and sorcery films was finally shattered in 1940 with the remake of **Thief of Bagdad**. For this new version, the Fairbank's role was cleverly sliced into two separate characters: the lover and the thief. The lover was played with straight-faced security by John Justin, while Sabu became the energetic thief of Bagdad. The film virtually bursts with Technicolor splendor, looking every bit like a Maxfield Parrish painting come to life.

Photos: A) **Hercules in the Haunted World**, B) **7th Voyage of Sinbad**, C) **Jack the Giant Killer**, D) **Sinbad the Sailor**, E) **Golden Voyage of Sinbad**, F) **Thief of Bagdad**, G) **Golden Voyage of Sinbad**, H) **Hercules Unchained**, I) **Thief of Bagdad**, J) K) **Siegfried**, L) **Captain Sindbad**, M) **Kismet**.

However, the villain of the piece bursts from a more human setting. Conrad Veidt as the evil vizier, Jaffar, is the personification of a love-sick sorcerer taken over the brink of decency. He designs a regime of terror in order to wed a beautiful princess. The entire scheme falls apart, of course, but not before the film finds time to introduce a succession of genies, flying carpets, giant spiders and weird mechanical contraptions and assassins. Whatever its reason for being, **Thief of Bagdad** did manage to open the gates for a flood of oriental fantasies that would follow in its wake.

Jon Hall, Maria Montez, Turhan Bey and a host of seemingly inconsequential actors became legends as they swashbuckled through the thousand and one nights Hollywood style (**The Arabian Nights, Ali Baba and the Forty Thieves, 1000 and One Nights....**).

the possibity of screen adaptations of conan have come close to becoming a reality.

The higher standards and logical construction of sword and sorcery literature was never really captured by Hollywood filmmakers, except perhaps marginally in features like **Kismet** (retitled **Oriental Dreams**). They seemed content to stand on the periphery and present superficial testimonials to this particular literary genre.

The output of the 1940's remained, for the most part, totally lackluster. Certainly the films were ripe with magic and swordplay, but the soul was gone. These films merely functioned as programmers — designed to entertain. In this capacity their success was unquestioned and yet in retrospect these fabulous visions seem somehow strained and terribly similar.

Out of all these colorful escapisms came one film that tried to return to the stylish sword and sorcery of **Thief of Bagdad**. That film was **Sinbad the Sailor** (1946), starring Douglas Fairbanks, Jr. In this fast-moving fantasy, Fairbanks Jr. attempted to recapture the vitality of his father's earlier triumphs while at the same time instilling the film with his own subtle dialogue and plotting. There are flashes of flamboyant action in **Sinbad**, yet its greatness lays in the characterizations and style of the actors. This was the film that brought Fairbanks out of an early retirement. The experiment was a success, with Fairbanks continuing to make films. The unfortunate part of the story is that Fairbanks' subsequent films all but eliminated the fantastic aspects, concentrating on swashbuckling adventure and romance instead.

By this time the Fifties had rolled in and Oriental fantasies were old hat. The plots were worn so thin that the results had become laughable. Being the decade of gimmicks, the Fifties soon tried to enliven their sword and sorcery films with everything from sex to cinemascope.

The only truly successful experiment came in 1957 when Ray Harryhausen put his dimensional animation skills to work on **The 7th Voyage of Sinbad**. Filling the screen with giant dragons, a few menacing cyclops and skeletal warriors, Harryhausen bridged the gap between the typical Hollywood fantasy and "hard core" sword and sorcery. And although the plot was again juvenile, the implications of fantasy and heroic exploit were exciting. With **The 7th Voyage of Sinbad**, Harryhausen would create a new grammar for filmmakers. Once this ground-breaking film was released it was not long before others would attempt to recapture Harryhausen's vision. One of the more interesting of these homages was **Jack the Giant Killer** (1962).

Two other films were able to capture the *adventurous spirit* found in sword and sorcery literature utilizing a minimal amount of magic and fantasy: **The Vikings** (1958) and **The Long Ships** (1964). The first film (taken from Edison Marshall's best-seller) is set in a pre-unified England and presents itself as a historical saga. The facts are unimportant, what matters in **The Vikings** is the detailed examination of the barbaric life of the Norsemen told in a highly romanticized manner. The villainy of the Vikings is transformed into a struggle to overcome a ruthless adversary. Vengeance becomes a motivational factor in the film.

Kirk Douglas literally snarls through his role as Einar, the hot-tempered Viking leader (a role somewhere between his Ulysses and Spartacus both chronologically and morally). Tony Curtis is given the sympathetic role of Eric, a slave who ultimately turns out to be the brother of Einar.

The settings are reminiscent of Lang's earlier **Siegfried**, with the sensibilities and character of the Vikings being developed into pure archetypes of the sword and sorcery genre.

The Long Ships, on the other hand, is not concerned with authenticity. Adapted from a novel by Frans G. Bengtsson, the film directed by Jack Cardiff and starring Richard Widmark, Sidney Poitier and Russ Tamblyn is a brilliant adventure films. There is a quality of boisterous

celebration and high adventure found in **The Long Ships** which links it to the sword and sorcery genre. The characters again are Vikings yet the situation is pure fabrication. It becomes a baroque tapestry of fabulous lore treasures and boisterous action played against a background of romance and intrigue. The film is a saga devoted to the characteristics of sword and sorcery literature.

Interestingly enough around this same period Joseph E Levine was producing his barbaric classics **Hercules** (1959) and **Hercules Unchained** (1960) starring Steve Reeves. These films along with a library of other 'Hercules' type films made in Italy would come as close as any film to the environment and sensibilities of Robert E Howard's Conan-type of sword and sorcery. Although dealing with mythological heroes these filmmakers pushed back the limits of time and space allowing the sons of Hercules to travel the ancient globe fighting all sorts of monsters both earthly and supernatural.

The vogue fizzled after a while but not before it rekindled an interest in barbarian heroes. By the mid 60's, the sword and sorcery paperback craze was in full swing with the hulking masses of muscles sculpted by Frank Frazetta into stunning cover paintings which enticed people into a genre that was relatively unknown.

The possibility of screen adaptations of Conan have been bantered about ever since. Sometimes these plans have come close to becoming a reality. Even closer to becoming a reality were those of bringing Lin Carter's Thongor to the screen. But what ever may be, contemporary filmmakers continue to return to the fantastic heroes of sword and sorcery. Evidence of this is the recent popular Harryhausen venture **The Golden Voyage of Sinbad**. The most interesting film on the horizon, however is Ralph Bakshi's **Wizards**.

Conceived as a feature-length animated epic combining the concepts of both science fiction and sword and sorcery, **Wizards** has the opportunity of bringing a modern flavor to arcane and barbaric adventure. Bakshi, whose earlier films include **Fritz the Cat** and **Heavy Traffic**, is incorporating as many comic book artists as possible to work on his new film in the hopes of capturing that elusive essence found in comics like **Conan the Barbarian** and the work of Vaughn Bode. An incongruous synthesis of styles but if all goes well for Bakshi and his crew he will embark on an ambitious production of Tolkien's **Lord of the Rings**. It is interesting to see that sword and sorcery filmmaking is returning to the disciplines of animation.

Photos: A) **Fairbanks Thief of Bagdad**. B) **Golden Voyage of Sinbad**. C) **Thief of Bagdad**. D) **Golden Voyage of Sinbad**. E) **Hercules and the Captive Women**. F) **Golden Voyage of Sinbad**. G) **Hercules Unchained**.

nothing it was there that sword and sorcery got its first real start in films.

In the early 1920's a young woman animator named L Reiniger produced a brilliant shadow animation entitled **The Adventures of Prince Achmed**. Using movable, delicate cut-out figures in a highly stylized manner she managed to define the icons and images of sword and sorcery literature. Her film was ostensibly a romance, but with ample amounts of magic and adventure heaped on top. A relatively obscure film **Prince Achmed** remains a stunning introduction to the limitations of sword and sorcery as well as an indication of things to come.

Surprisingly, Disney did his share to define the quality of sword and sorcery imagery in his feature-length animations. The sequence in **Snow White** where the Queen transformed herself into the old hag serves as an introduction to his masterpiece of spectacular animation **Sleeping Beauty** (1959). The adaptation of Charles Perrault's timeless story is filled with images of pure fantasy. There is a harmless magical ambience to the film which is totally superseded by the sinister incantations of the evil Maleficent. Her battle with Prince Philip, in which she turns into a frighteningly huge dragon, is sword and sorcery distilled to its purest essence. Disney designed **Sleeping Beauty** as his masterpiece, the ultimate animated feature. His vision was criticized at the time of its initial release yet time has vindicated his spectacular approach to animated films. His **Sword in the Stone** underplayed the drama for laughs.

In the way of a post script there is a series of films known in the United States as **Zatoichi and the Baby Carriage** (parts 1-5). This fourteen hour extravaganza is a brilliant visualization of Japanese sword and sorcery ... as a bloody exhilarating beautiful and breathtaking spectacular. The occult nature of the ancient Japanese legends is woven into a picture of feudal life in Japan. Cinematically the films are flawless. The implications of heroism and family respect carry the film through its extreme length. A film that must be seen to be believed. **Sword of Vengence** (the real title) is by far the most adult vision of sword and sorcery yet put on film.

Sword and sorcery films may not represent a large percentage of the works produced since the advent of the motion picture, yet they have a character which separates them from other films. They are memorable, and are filled with images and wonders which tend to captivate those who watch them. It is a highly stylized genre which relies heavily on a sense of total abandonment. However many times these films might be called juvenile, they still exist as pure fantasy. The future does indeed seem ripe for a variety of new sword and sorcery epics ranging from Tolkein to the universe of **Watership Down**.

Carl Macek

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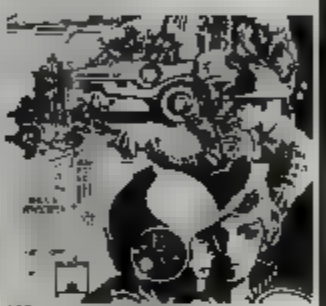

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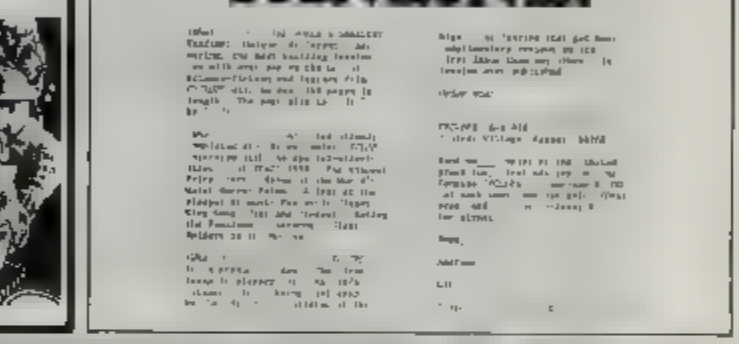

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COMING ATTRACTIONS

Kong is coming.
KONG IS COMING
KONG IS COMING !!

This Christmas the moviegoing public will get a chance to see for themselves what Paramount Studios and Dino DeLaurentiis Productions have wrought.

Promoted as the greatest horror movie of all time (?), **King Kong** is being frantically rushed for mid-December release by director John (Tenebrae Mommie) Guillermin.

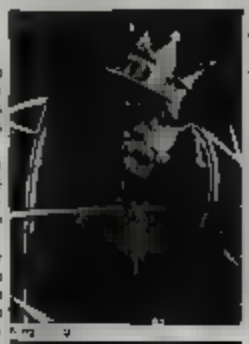
According to De Laurentiis "It will be the all-time spectacle. No horror shall be spared." And to this end gallons of red-colored Karo syrup will splatter the screen for Kong's final fall from the twin towers of New York's World Trade Center to the concrete jungle floor.

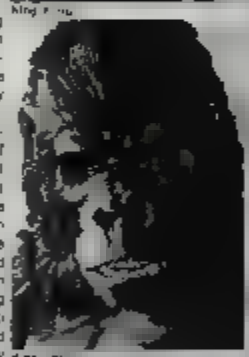
Jeff Bridges and Jessica Lange star in the new **Kong** and though they play second banana to the world's largest shirtless ape they said the star just might be more at home in a kennel. The 1933 black-and-white giant will probably keep his regal crown by default.

Most of the Skull Island jungles dinosaurs natives and imaginative animation are gone, substituted for more New York action leading up to the great finish as collapsing subways pulverized sidewalks and "beauty killed the beast" moralizing.

Perhaps the most unsettling aspect of the new **Kong** is that even with 43 years of technical advancement, the special effects will be mostly trick long shots and equally tricky extreme close-ups.

A 47-foot, 3,000 pound mechanical ape was constructed for many of the necessary action and movement scenes and an embarrassing amount of money was spent. Just before attaching the hands and gluing on the fur a test-run was ordered. The switch was thrown, the arms lifted a few feet and the mechanism froze up with an accompanying *whirr-click-click* sound from deep inside. More time, more money and more work followed, with the only results a recurring *whirr-click-click*. As of August the highly vaunted Kong robot was a grotesque doorstop in front of Paramount's Hollywood studios - handless, footless, and motionless. *Whirr-click-click*.





superman stalls on script snags

The latest news on the five **Salkind Superman** film is that the budget has reached the staggering amount of $25 million and that the latest script submitted was sent back for revisions. It seems that Superman was always arriving *after* the disaster and gallons of blood had flowed. Cars containing women and children had a tendency to blow up while Superman (x-ray vision and superspeed either forgotten or ignored) for bomb detection. Gene Hackman, as Luthor also had a tendency to chew Kleenex when under stress in the script, and Marlon Brando, as Jor-El, was still in the formative stage. James Caan declined the title role. Bruce Jenner, superstar of the Olympics looked well in the part, but was judged too young for the role.

Sherlock Holmes and Sigmund Freud will be teaming up for Universal's **The Seven Per-cent Solution** this fall, directed by Herb (**Sunshine Boys**) Ross. Nicol Williamson is Sherlock Holmes. Robert Duvall couples a different Watson. Alan Arkin is Sigmund Freud and Laurence Olivier portrays the infamous Professor Moriarty. Optimism is so high for this film's success that author/screenwriter Nicholas Meyer's sequel, the currently bestselling **West End Horror** has been bought by Universal for a cool million.

Upcoming Universal projects also include an all-star comedy about the colorful characters and escapades of Col. Wash Crump,

King Kong

Cecil H. Richard Pryn. Professor Irwin Corey and The Pointer Sisters star.

Then there's the sequel to a sequel **Airport 1977** which combines the mysteries of the Bermuda Triangle, a 747 jumbojet and hijackers after a fortune in art treasures, with a cast of "beautiful people" thrown in. Jack Lemmon, Lee Grant, Joseph Cotten, Darren McGavin and James Stewart are all aboard **Airport 1977**.

Gregory Peck will also provide moviegoing magic when he takes up the pipe to star as one of WW II's most colorful commanders in **MacArthur**. Peck is stepping into the role primarily due to this summer's surprise success of the **Omen**. The film will be produced by the team who brought **Patton** to the screen, and directed by Joseph (**Patton, One, Two, Three**) Sargent.

A lone assassin, out to shoot the President of the United States at a team-packed professional football game is the basic story behind **Two Minute Warning**. Charlton Heston stars as an L.A.P.D. captain who wants to stop the sniper with John Cassavetes as the SWAT sergeant hunting the killer. Beau Bridges, David Janssen, Jack Klugman and Walter Pidgeon also appear.

Cock-eyed comedian Marty Feldman makes his writing/directing debut in **The Last Remake of Beau Geste**. Ann-Margaret, James Earl Jones, Peter Ustinov and Henry Gibson star along with Feldman and Michael York as the identical Geste twins.

The Seven Per-cent Solution

Alan and Ike Ryan

burton to raise the devil again

At Warner Bros. the **Exorcist** sequel, **The Heretic**, is receiving lavish attention and a stellar cast thanks to its predecessor's millions. Latest star-roster included Richard Burton, Jon Voight, Max von Sydow, Louise Fletcher, James Earl Jones and of course, Linda Blair all directed by John (**Deliverance**) Boorman.

Also coming from Warner is a Howard Hughes biography produced by and starring Warren Beatty. Clint Eastwood will again loef his .44 Magnum for the third "Dirty Harry Callahan" shoot and gore bonanza titled **The Enforcer**.

Irwin Allen will destroy the Earth in his new $15,000,000 venture, **The Day the World Ended**. To help him in his massive undertaking Allen will direct from a script by Carl (**Bridge Over the River Kwai**) Foreman with an emphasis on creating the most important picture of the decade."

Alex Karas is on portray the already legendary martial arts master himself in Warner's ultimate **Life and Legend of Bruce Lee**. The film will be directed by Robert (**Enter the Dragon**) Clouse, and is hoped to end all the rip-off productions hacking and chopping about.

20th Century-Fox has Jack Lemmon and Geneviève Bujold as a bail bondsman and his footloose client in **Alex and the Gypsy**. Then Jacqueline Bisset and Marcello Mastroianni star in an Italian murder-mystery **The Sunday Woman**.

Columbia Pictures hopeful of Jaws-like success, is producing Peter Benchley's second novel with part of the Jaws cast lifted. **The Deep**. This one revolves around a fortune in drugs on the ocean floor and stars Robert Shaw, Nick Nolte, Eli Wallach and Jacqueline Bisset, directed by Peter (**Bullitt**) Yates.

Also at Columbia, Steven (**Jaws**) Spielberg is wrapping up his highly secretive UFO production **Close Encounter of the Third Kind**, which he is both writing and directing with Richard Dreyfuss in the lead. Peter Bogdanovich will try to get back on the road to success by reuniting his **Paper Moon** cast of Ryan O'Neal and daughter Tatum for **Nickelodeon**. Brian Keith and Burt Reynolds also star in **Nickelodeon**, the true story of the pioneer days of filmmaking.

Don't forget, this Christmas, Kong is coming. *Whirr-click-click*.

FRAZETTA 1977

A FANTASTIC NEW SWORD & SORCERY CALENDAR!

The publishing event of the year! The 1977 FRAZETTA FANTASY ART CALENDAR is a breathtaking collection of 12 full-color paintings WHICH DID NOT APPEAR IN THE FANTASTIC ART OF FRANK FRAZETTA! Here is an unforgettable gallery of barbarians slave girls, savage warriors and warlocks locked in battle. Some of this art originally graced the covers of Robert E. Howard and Edgar Rice Burroughs books, and were later reprinted by Frazetta to refine their impact and beauty.

12 SPECTACULAR PRINTS PLUS A GIANT DOUBLE-SIZED CONAN POSTER

In addition to 12 new oversize prints for each month of the year, the 1977 FRAZETTA FANTASY CALENDAR features a double-sized print of the painting created for CONAN THE BUCCANEER, a powerful, explosive battle scene recently reprinted by Frazetta and reproduced here for the first time. THE FRAZETTA FANTASY CALENDAR will be one of the prime pieces in any collection—and after it is out of print will certainly sparkle in price. Order yours today. $4.95 plus .55 postage and handling.

THE MAGIC OF FRANK FRAZETTA

This is the first and rarest of the Frazetta fotios out of print for years. We've secured a limited quantity of this publication and are making it available on a first-come, first-served basis. Tarzan, David Innes and a host of Edgar Rice Burroughs heroes, villains and beasts are interpreted masterfully by the magic Frazetta pen in a series of full-page illustrations. Some of his best work. $2.00 plus 50 postage

THE MAGIC OF FRANK FRAZETTA

MORE MAGIC OF FRANK FRAZETTA

A companion volume, similar in size and format, features a collection of Frazetta's most difficult to find work—the CONAN sketches, John Carter of Mars illustrations, man's magazine art and obscure record album covers. After these are gone, there will be no more! Order your copy today. $2.00 plus 50 postage

MORE MAGIC OF FRANK FRAZETTA

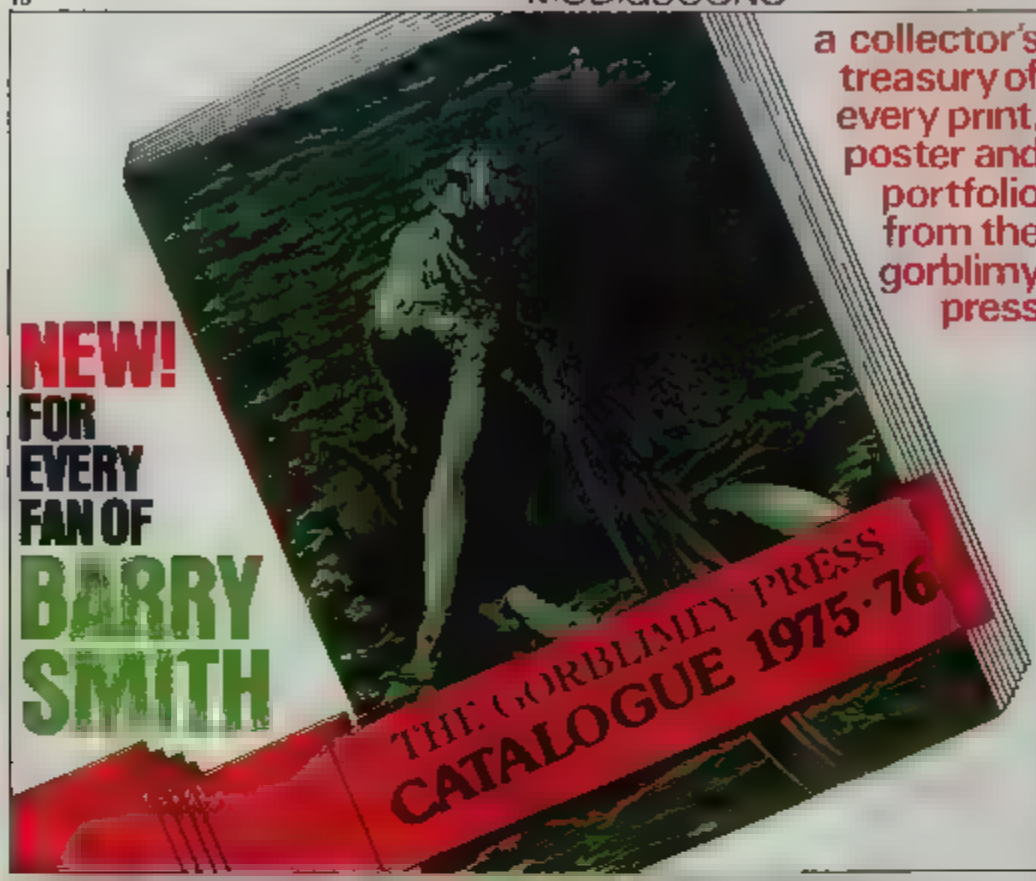
FOUR MORE FOR THE FRAZETTA FAN!

For the specialist. Here's a portfolio devoted exclusively to the Frazetta woman, an unforgettable collection of females with curves in places where most girls DON'T EVEN HAVE PLACES. 11 and double page-sized pin-ups make this one of the most unique Frazetta offerings yet and are available only in this publication. $2.00 plus 50 postage

THE SENSUOUS FRAZETTA

Frazetta's only credited syndicated newspaper strip, drawn in 1951-52. Hero Johnny Comet is a hot-rod-do-well race driver mechanic and trouble shooter who finds himself up to his headlights in fights, hot cars and even faster women. A very early and interesting phase of Frazetta's multi-faceted career, right line work, caricatures and sequential storytelling. Available at $4.00 plus 55 postage

JOHNNY COMET


NEW!
FOR EVERY FAN OF
BARRY SMITH
a collector's treasury of every print, poster and portfolio from the gorblimy press
THE GORBLIMEY PRESS
CATALOGUE 1975-76

As an illustrator of comic books, BARRY SMITH will always be remembered as the four-color Conan artist. When his talent and ambition began to eclipse the limitations of the medium SMITH established his own publishing company, The Gorblimey Press. His aim was to produce a line of high quality illustrated material available to collectors at reasonable prices! During its existence, The Gorblimey Press has enjoyed immense popularity and many of its productions have since gone out of print.

Because a number of his finest pieces are no longer available, SMITH has collected them in a single volume which reproduces all the Gorblimey Press material over the past two years. SMITH examines each production (reproduced in full-page size), in addition to eloquently restating the aspirations of The Gorblimey Press. In a penetrating 4500 word critique, **The Gorblimey Press Catalog** also features several pieces which have had very limited exposure, and numerous photos of SMITH in his studio.

The Gorblimey Press Catalog is 8½" x 11" in size and printed on quality paper with two-color covers. It is a handsome and important addition to any collection of BARRY SMITH art, and showcases the full range of his talent. If you've marveled at SMITH's barbaric and detailed worlds of swordsmen and sorcerers, don't miss the new **GORBLIMEY PRESS CATALOG**. $2.00 plus 50 postage.

Who is Chandler?

He's an heir of hard boiled private eyes with a talent for trouble, an eye for beauty, a knockout punch in each fist—and a .45 automatic slung in a shoulder holster for when the going gets rough.

He's a hunter tracking a sadistic killer through the concrete jungle of New York City in the late 30's.

He's a sucker, a suspect, a killer, a lover, a loser, a victim, and a hero with a ticket to hell. All rolled up in a wrinkled trenchcoat with a pocketful of bad luck.

He's a tough new detective hero created by Steranko in the tradition of Philip Marlowe and Sam Spade, who finds himself involved in an almost impossible case working for a man doomed to die and hungry for revenge.

Follow Chandler down the twisted corridors of the human soul as he plays a deadly game of murder with a hired killer whose only rule is that there are NO rules.

RED TIDE is the first adventure of an exciting realistic new concept by Steranko and the first offering from Pyramid's graphic novel series **PICTRON ILLUSTRATED**.

Written and illustrated by Steranko this first story in five years. Chandler is the graphic story's answer to the great private eye films of the 40's: **The Maltese Falcon, Murder My Sweet** and **The Big Sleep**. It combines a new experimental form of storytelling with a powerful, highly dramatic art style. In a suspense-packed story where nothing is ever what it seems to be.

Chandler will be available in two sizes for the collector.

The **DIGEST EDITION** of Chandler is printed on newsprint, in full-color for only $1.00 plus .35 postage and handling.

The **DELUXE LIMITED EDITION** is published in an oversized volume, in full-color on heavy vellum stock, wrapped in slick board covers. This edition is priced at $4.95 plus .50 postage and handling.

And available exclusively from Supergraphics is the special **BOOKPLATE EDITION**, limited to 750 copies. This edition is distinguished by a unique illustrated bookplate, which will be personally numbered and autographed by Steranko. Chandler's award-winning artist and writer. Lowest numbers will be given to the earliest orders. $7.50 plus .50 postage and handling.

Whichever edition you choose, you'll get a brand new high-tension detective thriller with over 100 pages of full-color. An atmospheric wraparound painting by Steranko covers every book and makes the entire edition a valuable addition to your collection.

If you're a Steranko fan and if you like bigger-quick Bogart-Cagney and Robinson films of the 40's you'll want to meet Chandler face to face in his first explosive adventure and have the crime of your life!

AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

MEDIASCENE

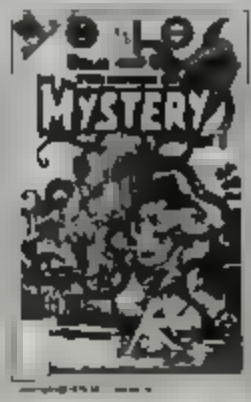
SECTION TWO

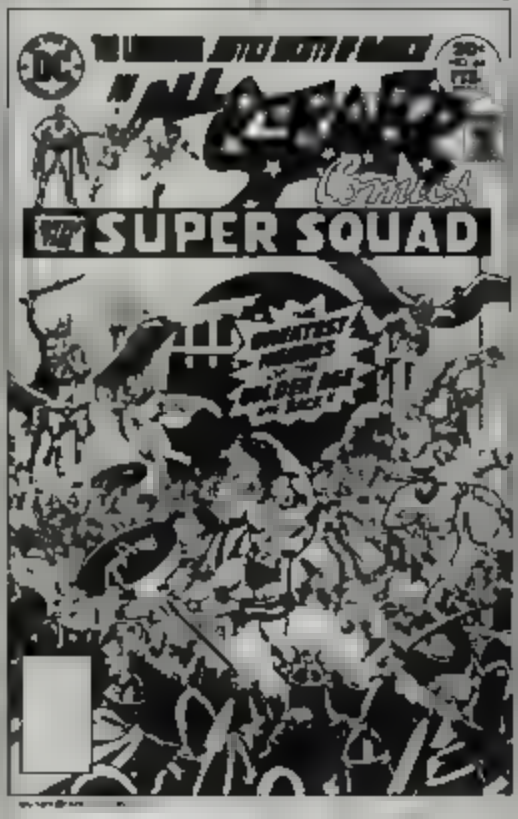
COMIXSCENE

Marvel and DC Comics long the leaders in the comic industry's sales race are now seriously the only survivors left in the adventure series line after skyrocketing economic problems seriously crippled two prominent publishers and prevented the formation of a new company on the West Coast.

After years of declining sales and overwhelming competition both Gold Key and Charlton Comics have almost thrown in the towel—they're loss while Edgar Rice Burroughs Inc. has abandoned its comics aspirations. By nature a marginal profit business whose survival depends on readers' leisure and pocket change comics have been attacked by inflation on the one challenge distributed 224 page Enterprise Log containing the first eight issues of the Star Trek comic collectively bound for $1.95 a thin number one sales leader according to Executive Editor Wally Green. Star Trek issues 9 will also be released in this $1.95 format following October's 224-page edition of Ripley's Believe It or Not. These books do offer comparatively more comics for the money even though they are all reprint.

Charlton's collapse came as a more staggering surprise to its writers and artists with house employees being told of the company's comics closeup at 4:56 PM on a Thursday. Before leaving however they were also warned to appear the next day





distribution never forcing these three companies to drop out of competition rather than continue in the battle for newsstand space and sales.

At Gold Key Twagg, Doctor Spektor Ginger The Lone Ranger and UFO's have been cut from the '77' schedule leaving just six books in their adventure line-up. The Warner Bros and Walt Disney titles will continue however and Gold Key will begin publishing all-reprint titles of Tom and Jerry starting next year.

Caught in the Gold Key crunch writer Don Glut and artist Jesse Santos are out of jobs at that company and are beginning new assignments at Marvel. Several stories by the

gold key team makes move to marvel

Glut Santos team are in Gold Key's 1 to and though paid for one probably never saw print. Ginger Twagg and Doctor Spektor are almost all completed at mid-sequence but for those thousands of dedicated fans of the popular TV show Star Trek news!

In fact Star Trek is proving to be one of the most durable Gold Key titles. Their new book-

Friday if they expected to be paid for the last week in addition no severance pay was available or offered. Luckily most of the better Charlton creators (Joe Staton Don Newton John Byrne etc.) had already moved to DC or Marvel while veteran editor Bill Pearson received a Marvel offer within one-half hour of the Thursday mass firings.

All books in production and possibly even those already printed are reportedly going to be scrapped due to economic losses. And at last word there was some question as to whether or not Charlton's Hanna-Barbera and universal monsters would please problems. There is however a large

backlog of this material in the publishers files including reprints that would allow Charlton to meet any contractual obligations placed on the matter. The official declaration from Charlton is that all the books are on hold pending meetings to decide their comics future even though the entire staff has disbanded.

In the case of Edgar Rice Burroughs Inc. the comics publishing and distributing venture fell through when the writers involved in creating a steel paper company were found to be prohibitively high. some estimates as much as three-quarters of a million dollars overall. Instead ERB decided to put Tarzan and Co. up for licensing bids again with Marvel the primary target.

Negotiations for the Burroughs properties began in last July and by the San Diego Comics Con in August Tarzan and John Carter of Mars were being nominated as monthly Marvel series titles. Many of the major problems have already been decided the original art will be returned to the artists not ERB as per the National contract but minor technical difficulties continued to arise through late September. One of these problems seems to involve producing an additional 26 pages of art per month (totalling 60 pages) to fulfill ERB Inc.'s expressed commitments. If this is the case look for an addition-

book or and to take advantage of the surplus production bullet ready a black and white color-all magazine for Carson of Venus Pellucidar and Pirate.

Everyone in Marvel is working on the assumption that the Tarzan material will be acquired soon with standby artist writer switches being planned.

Roy Thomas and John Buscema have been slated to produce the monthly Tarzan series while also maintaining their hold on Robert E. Howard's Conan kingdom. This will put Roy in control of the pulp's two most popular savage successors, and allow Buscema to follow in the footsteps of his earliest influence Hal Foster. Besides, John would rather draw muscle-

man and trees than superheroes and cities.

The John Carter of Mars book is slated to come under the leadership of writer editor Marv Wolfman who will work on six part Edgar Rice Burroughs adaptations in chronological order with Dave Cockrum. Since a strictly monthly schedule would quickly use up the available material as well as tax Cockrum's drawing output Wolfman plans to do all-new Mike Nasser with the aid of Philippino artist Alex Nino.

Curiously no one at Marvel is particularly interested in taking on a Pellucidar series as the current West Coast contingent of ERB creators Mark Evanier and Don Glut may just continue to turn

NEWS/VIEWS/REVIEWS FROM THE WORLD OF COMICS

out the strip for the foreign market.

In general hopes are high that the Burroughs properties can be turned into top-selling Marvel entries rather than more of the well known but commercially valueless characters that pollute the comics market.

To put the Charlton and Gold Key cancellations in perspective recent declarations from both Marvel and DC claim that their books are in the black and neither Archie nor Harvey are in immediate danger of collapse. According to Marvel's Editor in-Chief Archie Goodwin, 'Comics in general seem to be recovering from their slump of '4 and '5. The figures are looking pretty good. So far it as. We're in a

period of evaluating our line and status, and looking for new projects to explore. DC is similarly enjoying relatively high summer sales and is gearing-up towards a massive push of new material for next summer hopefully expanding into the science-fiction 50-cent and dollar comics line.

The most noticeable effect of the Charlton and Gold Key failures will be the disappearance of their books on the stands and the increased exposure of Marvel and DC titles as they fill the vacated shelf space. With less visual and economic conflict readers will buy more Marvels and DC's and increased sales could mean that distributors and newsstand dealers will take comics more seriously by allotting them additional space.

As the situation now stands it is not really profitable for distributors to handle comics and many newsstand dealers would rather sell one Playboy than the equivalent five comics. Consequently few comics reach the public and fewer are sold, but the distributor gets paid regardless of actual display patterns. The fact that many current comics are of poor quality and packed with ads doesn't help to attract readers, especially when coupled with a high price tag due to rising printing costs and inflation. Long term solutions to these problems are being sought

among them larger more profitable formats, page counts and prices, but the days of all in color for a dime are gone forever.

Now virtually locked into a head-on encounter for comics domination both Marvel and DC are being forced for the first time ever to bid for the talented artists and writers of comics, much to their dismay. In the last issue of **MEDIASCENE** we revealed how DC was making drastic policy changes that effectively put them ahead of Marvel for the first time in years, in terms of professionalism and courtesy.

The reaction from Marvel has been somewhat less than enthusiastic because what it all boils down to is MONEY. "We don't really want to get into the practice of simply reacting to DC's moves," stated Archie Goodwin. "But we are working on our own policies in terms of more contracts, paying for reprints and, of course raises in certain cases."

As one of the writers currently negotiating for a company contract Marv Wolfman feels they must match DC's standards or it will hurt the company. "And to get ahead of the competition Marvel must take the initiative in some areas."

Gerry Conway, who was also trying to work out a contract with Marvel apparently fell that, with the current situations offered at both companies, DC offered the better proposition. For reasons not fully explained or understood Gerry simply went up to DC and hammered out a deal to write 40 pages per month, rather than spend time battling for concessions from Marvel. Similar conditions have attracted Bob Brown and Joe Staton to the DC banner as well as Steve Englehart, Rich Buckler and Tony Isabella.

It seems as though most of the major changes in policy are at DC though leaving only refinements to be added, such as officially changing the company name to DC Comics Inc. There is also a new DC identification symbol for the covers beginning in November and the company has hired a public relations coordinator by the name of Mike Gold.

Gold explains his appointment with, "In the past I've always felt a company that didn't establish some official line of communication had no right to bitch about being misrepresented by the press. Comic books have always been a victim of this, yet no one, at least here at DC has ever expressly had the job of being company contact point for the press. As part of his job Gold has established a toll-free phone number (800-223-7780) that fans can call to get a tape recorded message telling them what's new at DC starting November.

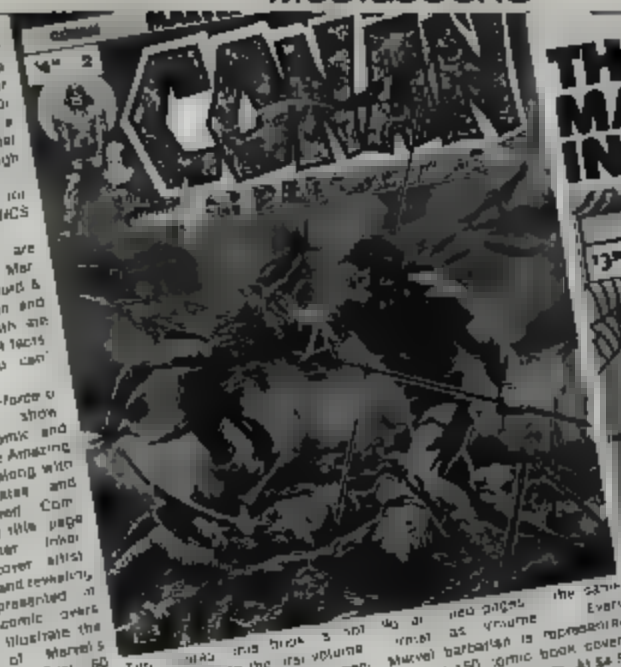
Expansion into new fields is also part of DC's future with a series of paperback novels planned for Christmas release.

Elliot Maggin is scripting a Superman book while Denny O'Neil produces a Batman, and Marty Pasko works on a Wonder Woman novel. If these books go over more characters will be given the paperback treatment. In addition Nelson Bridwell has written a Whitman illustrated children's book based on the TV **Superfriends**, as well as retelling the origins of the DC heroes for Pepsi-Cola placemats.

adams new referee for superman and ali

The Superman vs Muhammad Ali book has undergone changes in the last few weeks in that Joe Kubert will not be handling the artistic chores, and Neal Adams has been announced as the new replacement. Author Denny O'Neil has completed over 50 pages of the script but Adams has yet to turn in a single piece of artwork. Hopes are high that Adams and Continuity Associates will be able to produce the Ali project but just how much Adams will be in the final product is anybody's guess.

The anthology packaged DC dollar giants are still being prepared with the promotional angle comparing them with the 64-page comics of the 40's



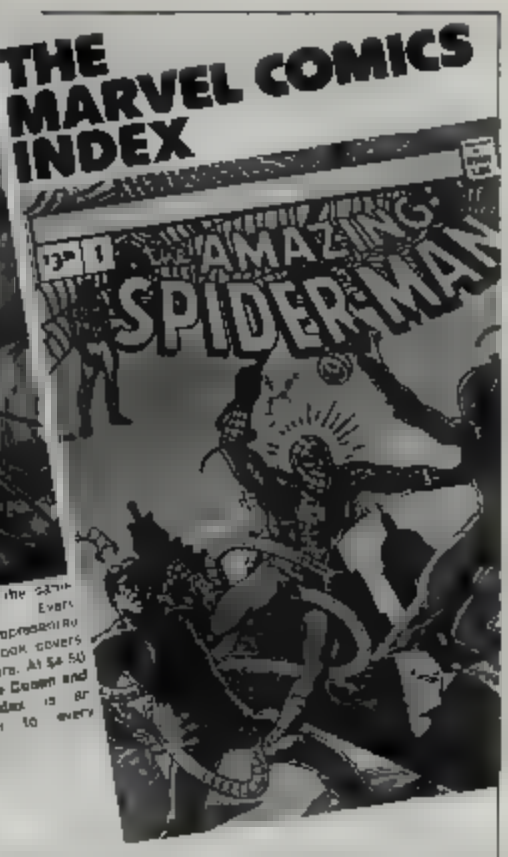
Did you miss any of the great comics of the 60's Marvel Age? Maybe you want to review some of those golden years but your collection is incomplete. Or perhaps you just want to know a particular fact about a particular title without digging through hundreds of books.

Now we have the answer for you – the MARVEL COMICS INDEX.

The first two volumes are available now spotlighting Marvel's top superhero and sword & sorcery sellers Spider-Man and Conan the Barbarian. Both are staggering compilations of facts, figures and photos you can't afford to miss.

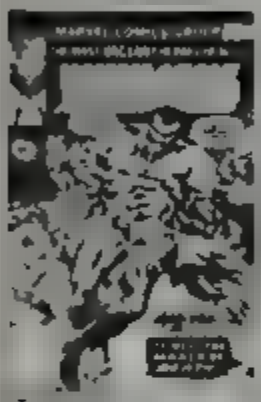
Volume 1 is a tour-de-force of web-slinging wonder, showcasing every Marvel comic and magazine to feature the Amazing Spider-Man (8 titles), along with all the names, dates and pertinent data involved. Complete listings of story title, page count, artist, writer, inker, letterer, colorist, cover artist, guest stars, villains and reliability comments are all presented. In addition over 200 comic covers are reproduced to illustrate the 15-year history of Marvel's greatest super-hero. Over 50 pages long, **The Amazing Spider-Man Index** sports a full color cover and sells for $3.95 plus 35¢ postage and handling.

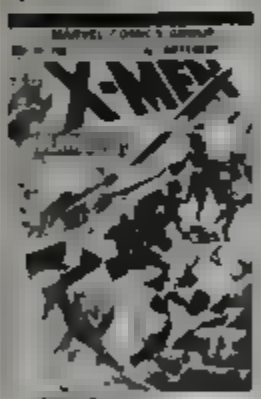
Volume 2 is the complete, indexed chronicle of Conan and all the Marvel barbarians. With a full-color cover by Marvel artist [illegible] this book is not only larger than the first volume but encompasses the full spectrum of Marvel's sword and sorcery heroes including Kull, Red Sonja, Thongor, Karan and Conan. Black Thongor, Karan and Conan in both the color comics and the black and white magazines. There are also over a dozen more books featuring heroic fantasy tales and series all packed into this [illegible] pages. The cover price remains at $3.95 plus 35¢ postage. Every Marvel barbarian is represented on over 150 comic book covers and 30 magazine covers. At $4.50 plus 50 postage **The Conan and the Barbarians Index** is an invaluable addition to every collector's library.

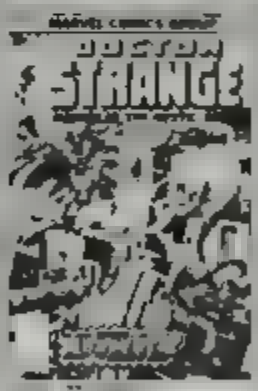


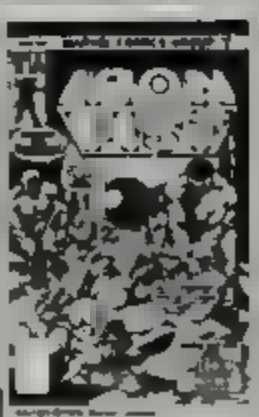
This is the first issue of ARIEL! An exciting new exploratory odyssey into the far-flung worlds of fantasy and heroic ritual. Richard Corben headlines this issue with a spectacular 16-page full-color barbarian epic. Frank Frazetta adds a rare touch of distinction with the first half of a two-part interview that encompasses both his personal past and professional career. Frazetta art punctuates both the interview and a follow-up article that dissects the mystique behind the artist's vivid and powerful paintings. Burne Hogarth's final Tarzan book serves up more pictorial wonderment in addition to providing an absorbing retrospective of the artist and his 30-year team-up with the ape-man. For the comics fan there are in-depth essays into the backgrounds and motivations of Batman and Conan the Barbarian. Two poems by Robert E. Howard also appear along with a tantalizing look at the Howard-John Jakes-Richard Corben collaborative graphic novel **Bloodstar**. The art and science behind such pulps as **Amazing, Fantastic, Startling** and **Thrilling Wonder** are the subject of a lavishly illustrated article. There are also features on the spiritual ink between Marlon Brando and Frazetta, original fiction and much more all packed into 96 pages on high quality paper with full color covers, for just $5.95 plus 55 postage and handling. This is just the first issue of **ARIEL**. It won't be the last.

NEWS/VIEWS REVIEWS FROM THE WORLD OF COMICS









Golden Age A lot was made the press ... [illegible] ... when it was announced ... [illegible] ... Wonder Woman ... [illegible] ... Superman Family ... [illegible] ... Superman ... The House of Mystery ... [illegible] ... World's Finest ... [illegible] ... Batman ... [illegible] ... Black Lightning ... [illegible] ... Batman ... [illegible] ... Leader and Frank Springer ... [illegible] ... Detective ... [illegible] ... Batman ... [illegible] ... Dial H ... [illegible] ... Batman ... [illegible] ... Batman ... [illegible] ... Batman

COMIXSCENE

In **Super Rabbit** the Marvel Bunny a screwball adventure superhero with long ears and a carrot-tail. This funny animal title will be drawn by Sam Grainger and will contain subtle connections with the **Alpha Beasts** book through their mutual supporting characters Weasel Crenshaw and Anne Conda.

On the non-comics side Stan Lee has been out promoting new outlets for Marvel material and is reported to have landed a daily and Sunday syndicated **Spider-Man** newspaper series to interest pre-Johnny Romita. In addition he has sold the A Times Syndicate on producing a Mary Hartman type soap opera strip called **The Wives of Vera Valiant**, to be illustrated by writer John Buscema or Frank Springer. There is also a funny caption photo series coming called **Boys What!** but the first appearances of all these are still unknown.

With Gerry Conway's departure all of his writing/editing chores have been reassigned. For the time being the editorial reins have been passed to Archie Goodwin. The art assignments will remain as unstable as ever. The new writing line-up will: Jim Shooter on **Daredevil**, **Ghost Rider** and **The Avengers**; Chris Claremont on **Ms Marvel** with Gene Colan; Doctor Strange and **Marvel Team-up** Bill Mantlo will take over **Iron Man**; Roger Stern moves on to **The Guardians** and Dave Kraft will absorb **The Defenders** and **Logan's Run**.

The Fantastic Four which seems to be a Conway title will now become Len Wein's writing/editing job. Len plans to get Joe Sinnott involved in actually drawing a title or two as well as inking the series while [illegible]

hunt with Agatha Harkness some villains called the Poison Ark and a reassignment of the FF enigma with the emphasis on the limitations of their powers. Annihilus and the Psycho-Man are also in the plans of the World's Greatest Comic.

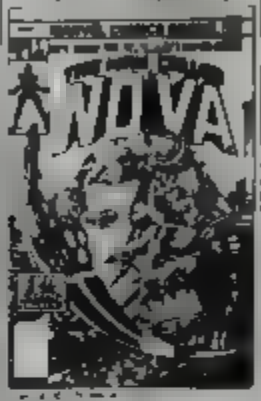
Archie Goodwin will write and edit the new **Peter Parker Spectacular Spider-Man** now that Conway is gone and is [illegible] Weir in the [illegible]

[illegible] guest stars so that they are [illegible] with the **Amazing Spider-Man**. The immediate line-up of the 3rd books now includes The Vulture, Mysterio, Raven and Lightmaster in **The Spectacular Spider-Man**. April May will become a Gray Panther in **Amazing Spider-Man** and Harry Osborn and Z Allen will become engaged while Mother Mar[illegible] the Green Goblin. The Human Fly, Dr. Octopus and a new Spider-Slayer robot fear up the town. Ben is also working up a new Spidey villain called the Will-O-the-Wisp and believes it is not a Jonah Jameson will be entering into a relationship with a [illegible]

The Hulk will soon feature appearances by Marvel's newest [illegible] hero Dr. Druid, the Mad Thing and Mongo. All in the [illegible]

[illegible] Laura at [illegible] Dragon Man. The Changling and Colossus from the X-Men make appearances as Jim Wilson re-enters the story as while Betty Talbot gets a complete character overhaul. The Falcon will also appear in the near future with a Kirby inspired plot and villain.

Meanwhile Thor will probably use the pancaking talents of the Buscema. The Tarzan negotiations go through Len is going to [illegible] an acceptable replac[illegible]



[illegible] Marvel will attempt to [illegible] in the strip by continuing to use the series possibly with Walt Simonson providing the layouts. The Grey Gargoyle and [illegible] will of course reappear and we will be treated once again to the [illegible] of Ragnarok starring Surtur the Fire-Demon.

Jack Kirby's comic future for

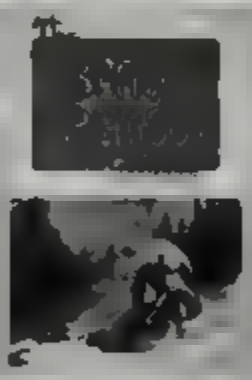
JACK KATZ'S FIRST KINGDOM VOLUMES 1-4

In an ongoing **THE FIRST KINGDOM** artist and writer Jack Katz has created a sweeping new mythos in the tradition of J.R.R. Tolkien, Robert E. Howard and H.P. Lovecraft. He begins the epic with world-wide destruction and chronicles the history which follows as civilizations rise from the shattered earth. **THE FIRST KINGDOM** is populated with a legion of fantastic characters whose destinies collide and recross throughout the stories.

Stories which break completely from any form of previously established comic format. The opening chapters are available now in four 36-page volumes at $1.00 each plus .35 postage.

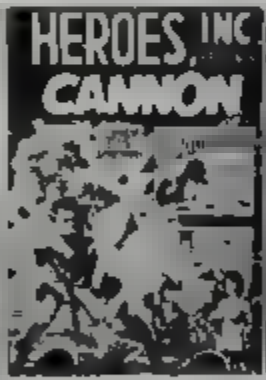
BERNI WRIGHTSON'S MONSTERS

MONSTERS is a colossal 11 x 17 volume the size of which gives ample warning to the scope of the horrors within. Subtitled as the Color-the-Creature Book **MONSTERS** is really a handsome quality printed portfolio of the gruesome and the grotesque. Each page reproduces a single fantastic illustration captured up by Wrightson's enchanted brush and is accompanied by an equally revolting and droll rhyme by the irrepressible Phil Seuling. **MONSTERS** is bound by full-color glossy covers and is available at $4.00 plus .60 postage. If you like horror in the old EC tradition **MONSTERS** will scare the pair out of you.



BERNI WRIGHTSON TREASURY

Here's the definitive book on the artist and his work: a 52-page volume bound beneath full-color covers. Actually three books in one, the first section is devoted to a lengthy interview in which Wrightson discusses his past, present and future in art. Section two is a comprehensive collection of illustrations culled from the earliest fanzines right up to the present. For those with a complete checklist of Wright-son's contributions in every media from comics to hardbound books. As a bonus, there's a complete story reprinted from **Web of Horror** in addition to three rare campestre pages. $5.00 plus .50 postage.



WALLY WOOD'S HEROES INC.

Now you can own one of the rarest comics ever published! Originally produced in 1966, Heroes Inc. was printed exclusively for Armed Forces Distribution - BUT WAS NEVER RELEASED! Created by Wally Wood at his wildest with each page crackling with guns, girls and two-fisted action. Heroes Inc. will introduce you to Cannon the emotionless human fighting machine. The Mighty, lashing deadly invaders from the stars, and Dragonfire an abandoned baby who grows into a lusty, busty young girl. Available for a limited time only for $4.95 plus .50 postage.

CHILDREN OF THE NIGHT

If Hammer Films are your cup of blood and Christopher Lee and Vincent Price are the names you look for in films, then is the magazine for you. **CHILDREN OF THE NIGHT** features the weird and fantastic from the world of films with art photos interviews reviews and articles. Issue 1 has contributions by Robert Bloch, Christopher Lee and Forrest J. Ackerman. $3.00. Issue 2 showcases Kevin Francis' Dracula poster by Dick Giordano and more. $2.00. **CHILDREN OF THE NIGHT** is a special magazine created for special people. Our supply is very limited and will not be restocked.

the **Black Panther** holds the mystic and secret origins of both the Panther Cult and the giant mountain of Wakandan Vibranium Issue 7 will even feature the Stu Miller Year Man Mike Royer will ink and letter the Panther and [illegible] books

but **Captain America** writer Frank Robbins will continue to handle

The **Eternals** will introduce two new characters named Karkas and the Reject and a romance is brewing between Kro and Thena Future titles including the direct sequel probabilities for the Eternals origins as The Fourth Host [illegible]

Reject Warrior and The Assassins are Coming By the sixth issue the gods will go public and begin walking the streets of Earth

In the **2001** series the only continuing character appears to be the Monolith as the basic story structure continues to follow the MGM movie storyline beginning in the prehistoric past and finishing in the distant [illegible] Space

Marvel's [illegible] and TV [illegible] titles have hit a snag as the **Star Wars** film script changes mind surgery and consequently artwork have with the comic series of **The Prisoner** has not [illegible] Mark [illegible] will be drawing

[illegible] costs and will make a good candidate for Roy's **What If? Such as Wings If Marvel Had Gone Through With the Prisoner** project

Conan should be getting a visual facelift in the coming year as no all new artists by their hand at visualizing the Cimmerian Ruthenian Dick Giordano and [illegible] Barry will be drawing Conan stories for the black & white magazine and Gil Kane is hard at work on adapting Howard's **The Black Stranger** in the same form

In addition Roy and Wally Simonson are adapting Kings in the Night Howard's only tale in which Bran Mac Morn and King Kull crossover and Russ Manning is doing a Valeria story for the [illegible] **Savage Sword of Conan**

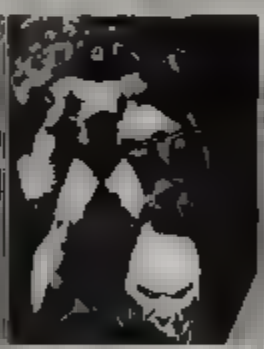
In the color comics Frank Miller will also begin appearing and Ernie Chua who has changed his name to Ernie Chan will be the book's permanent inker Alan Gor Glut is forgoing his scripts in the Marvel style working on **King Kull Solomon Kane** and a [illegible] issue of his cycle-riding **Ghost Rider**

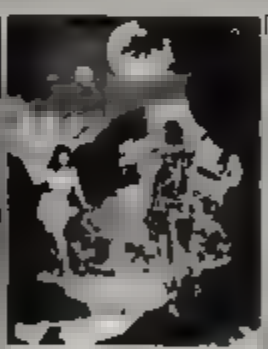
Gwenda's name-the-baby contest has officially closed The results will be announced this Christmas in a curious but somehow fitting situation which has both a winner and no winner at all Following this strange development will be a non-violent January issue in which no fighting stabbing maiming or killing takes place Rather than say it is dull though Marv insists it will contain interesting bits of character building and insight into motivations and a whole lot to come

Mark will venture into space to reveal his origin for issue [illegible] where he meets the holographic image in the original book Issue 8 will bring in the villainous Mega Man who is a modern day human transported one million years into the future where he gains [illegible] super powers that enable him to return to the past present and here issues

Marv Wolfman will be taking on **Marvel Two-in-One** for 77 and plans to team up the Thing with Iron Fist and a two part SHIELD and Deathlok sequence

In **Luke Cage** Wolfman will be moving the action to Chicago with Cage [illegible] one step ahead of the law again [illegible] who have [illegible] Cage is paying no





ENCYCLOPEDIA OF COMIC BOOK HEROES VOLUME ONE

The first of eight books Volume 1 results the full and complete career of **BATMAN** in 450 BW [illegible] pages a massive research work over an inch thick With 1200 entries 220 illustrations and almost 300,000 words it answers every question about the mysterious Caped Crusader giving all the names dates issues what kind weapons disguises [illegible] costumes crimes criminals and capers in the new forty year history of the Batman legend This is the definitive Midnight Manhunter biography Softcover edition $8.95 plus 50 postage Hardcover edition $10.95 plus 50 postage

AVAILABLE NOW! NEAL ADAMS HEROES POSTER IN FULL COLOR

What do *Batman Green Arrow Deadman* and *The Spectre* have in common? They were all drawn by Neal Adams and are back together for one final bow in a super special full-color poster Recreating one of his most striking and colorful periods this high-quality 18" x 24" poster dramatizes four of Adams' [illegible] in an action-packed montage guaranteed to cover any medium sized crack in a wall Neal Adams **HEROES** are in short supply order yours today! $3.00 plus 50 postage

ADAM AND EVE A NEW COLOR PRINT FROM WALLY WOOD

A lonely space traveler lands on a lush green planet far beyond the edge of the universe Suddenly under a burning vermilion sky he realizes he is no alone There across a deep shimmering pool he makes contact with one of the [illegible] inhabitants and her strange unnerving pet For the moment they are the only two people in an unearthly garden of eden Heaven or **ADAM AND EVE** a stunning new high-quality art print by Wally Wood in full-color $2.00 plus 50 postage

witzend 10

TOTH, GIORDANO, WOOD, CHAYKIN, HINGE, MORROW IN NEW WITZEND

A new *witzend*? Try ours Here at last is **WITZEND 10**, a block-busting collection of art and stories from the best in the business Beneath a full-color wraparound cover by Wally Wood lies 52 pages of graphic magic Alex Toth outlines his people with a new 10-page tale followed by Dick Giordano's 8-page illustrated story without words & Mike Hinge robot portfolio follows in addition to a pulp-mystery story by Mike Zeck and a funny animals sword and sorcery tale by Joe Staton and Nick Cuti All this plus more art by Gray Morrow Howard Chaykin the Philippine artists and others Be at your Weekend now $3.95 plus 50 postage

IMPORTED FROM ENGLAND-NEW FULL COLOR TARZAN NOVEL

Tarzan As you've never seen him before! In an all-new 48-page full-color hardback adventure previously unavailable in the United States. Here is the savage ape man in all his heroic glory written and drawn by Russ Manning. An all-new adaptation of **Tarzan in the Land That Time Forgot** by Edgar Rice Burroughs this book is [illegible] printed in England and a genuine bargain at $5.00 plus 50 postage You've never seen anything like this book from an American publisher and we only have a limited number available, so order now

NEW POSTERS

From all the best of the fantasy, horror and heroic adventure posters available on the market today! Each poster is printed in full color on high quality stock and represents some of the finest work of today's most popular illustrators and comic artists.

BERNI WRIGHTSON, MIKE KALUTA, ALEX NINO and others who have made a permanent name for themselves in the field of fantastic illustration, have created the most remarkable series of posters exclusively for those whose tastes range from the weird and bizarre of H.P. Lovecraft to the ultimate epic adventures by Robert E. Howard. Each artist has searched his imagination for themes which stretch from the bottom of the seas itself to the farthest reaches of outer space.

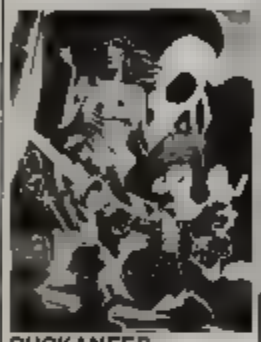
Some of these unique posters are brand new - others are now out of print but still available from our stock in *limited quantity*. The small black and white reproductions shown here completely fail to portray the beauty and impact of these large, full-color posters. Don't take our word for it - see for yourself!

SCARFACE DUCK
Frank Brunner
$3.00 plus .50 postage

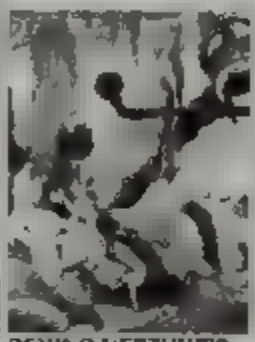
CONAN
[illegible]
$3.00 plus .50 postage

LOW TIDE
Mike Kaluta
$3.00 plus .50 postage

ICARUS HAD A SISTER
Mike Kaluta
$3.00 plus .50 postage



DUCKANEER
Frank Brunner
$3.00 plus .50 postage



BEHIND NEPTUNE'S THRONE
Mike Kaluta
$3.00 plus .50 postage

[illegible]
Mike Kaluta
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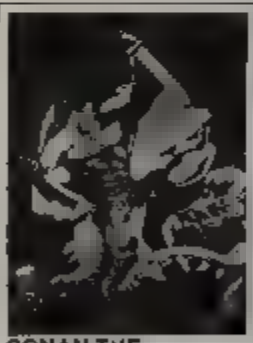
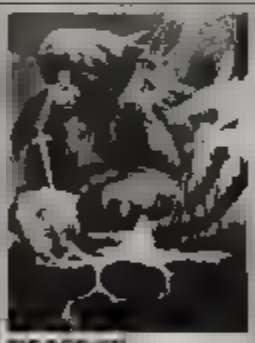
BATTLE BEFORE THE GATE
Steve Hickman
$3.00 plus .50 postage



CONAN THE [illegible]
Berni Wrightson
$3.00 plus .50 postage

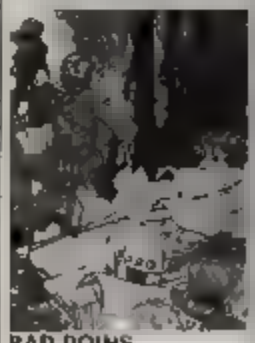


[illegible]
Berni Wrightson
$3.00 plus .50 postage

[illegible]
Berni Wrightson
$3.00 plus .50 postage

LOGGERHEAD
Berni Wrightson
$3.00 plus .50 postage

THE MINIONS OF KANE
Alex Nino
$3.00 plus .50 postage



BAD DOINS
Berni Wrightson
$3.00 plus .50 postage

FREAKS
Berni Wrightson
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VISITOR
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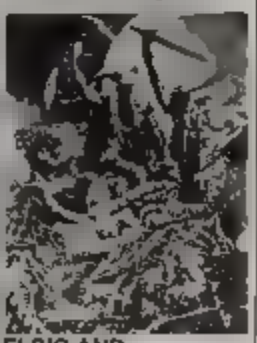


ELRIC AND THE SORCERER
Alex Nino
$3.00 plus .50 postage

NEWS/VIEWS/REVIEWS FROM THE WORLD OF COMICS

times imminent discovery of his convict past brings a Fugitive angle to the series, with a massive manhunt coming up soon.

The first issue of the Hulk's new black and white magazine is slated to go on sale in November. Doug Moench is already at work on the second issue, guest-starring the old (60's) X-Men since all the action takes place in 963 remember? The Bloodstone backup feature continues under the tutelage of John David Warner and John Buscema, towards its eventual crossover with the Hulk around issue 5.

The Master of Kung Fu title is presenting a number of problems for Moench, primarily due to Paul Gulacy's decision to leave the series. Keith Pollard and Sal Buscema are doing filler issues until Doug can find an artist to take over the strip with the vitality and long range commitment that Gulacy provided. Shang-Chi fans needn't despair however because there is a possibility that Paul will return occasionally in the more distant future and Doug and Paul have been approached to create a book for Byron Press **Fiction Illustrated** series.

Also Shang-Chi will be appearing more often in the black-and-white Kung Fu magazine, cashing in on his popular color comics success. The character of Moon Night will also begin appearing in the magazine but with all the exotic weaponry and dirty fighting excised by the color comics code.

Doug Val Mayerik and Tony DeZuniga are teaming to produce another of the 50-page **Doc Savage** novels, to be followed by a John Warner plotted, Moench scripted Emi Chua penciled and DeZuniga inked story. There are also more solo-character stories planned including one for Doc, John Sunlight and the Fortress of Solitude are also in the future with the possibility of a Kenneth Robeson adaptation growing. Truly a Marvel comic, **Doc Savage** mystifies its creators by outselling mediocre newsstand sales with high subscription numbers, overseas sales, and the unusual bulk buying of a mysterious group known as "jobbers." Nobody is complaining, though, as the publishing schedule for Doc Savage is boosted to bi-monthly status.

The Planet of the Apes magazine will be seeing new faces in the coming months as Jesse Santos drops in for a couple of issues, while Val Mayerik and Moench carry on where the movies left off with a new series of Derek Zane short stories.

Finally, Moench has just finished writing the latest in the Marvel series of new adaptations of the classics, including **Frankenstein, Robinson Crusoe** and **The Island of Dr Moreau**. All these adaptations are getting to Doug though who keeps muttering something about "treading in the foot-steps of giants."

Byron Press Visual Publications continues to prosper and Pyramid has given the green light to produce a number of additional titles for both the **Weird Heroes** and **Fiction Illustrated** series.

Weird Heroes 4 contains an original story by Meacham and King featuring a new character called Nightstalker. Walter Gibson wrote the introduction to the book which has been illustrated by Rudy Nebres. It's a thriller laced with magic, titled Terror Inc. and concerns a schizophrenic heroine who breaks up an international conspiracy by using a variety of disguises, including that of Dr Black a lady magician.

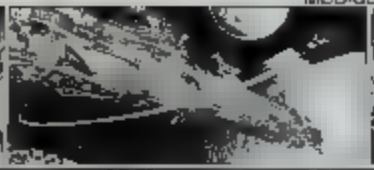
Weird Heroes 5, starring Doc Phoenix, will be out soon, featuring a Ted Whitehead/Wolfman story titled The Oz Factor a nightmarish treatment of the world of Oz. Steve Fabian will provide interior illustrations, and Jeff Jones has painted the cover.

If you're an All-American 100% dyed-in-the-wool comic collector then you know that the first issue of **HEROES, INC.** is a very rare and a very special book. But did you know that the second issue is now available? Cannon the one-man army who waged a cold-blooded war against the enemies of freedom is back to fight again. So are The Misfits, and there's the premiere of The Black Angel. Wood Drive and Vosburg [illegible] $2 and 50

LOOK OUT! HERE COMES HEROES INC.

Look out! Run for cover! Hit the deck! Do anything but close your eyes, because you might miss even a moment of the most rollicking and raunchy adventure strip ever created. **SALLY** is here—in a brand new book devoted exclusively to her. X-rated X-plots imagine **CANDY** written by Kurt Vonnegut or **LOLITA** drawn by Alex Raymond or **BARBARELLA** scripted by Henry Miller. But why imagine at all. **SALLY** is here and ready for the taking. **SALLY FORTH** is Wally Wood's most outrageous comic creation, a tour de force of the kind of **MAD** humor brawls and broads that has made his name a household word in every disreputable corner of the globe. Who else but Wood could come up with characters like Q. P. Dahl, Wild Bill Yonder, Ricky McCann and Harry James, the members of the special task force of which Sally is a bosom member? And how about General Torpor, the evil Captain Mono, Sally's Martian friend Snorky and her feminist sister Libby? Who else but Wood could create them all in the wildest, wackiest misadventures this side of the Cuckoo's Nest? Who else but Wood would want to? **SALLY FORTH** is available in a neat 10"x13" volume for $3.50 plus .50 postage. You''ll love **SALLY AND SALLY** will love you too!

EXPLORING THE FIRST KINGDOM



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FRAZETTA

AVAILABLE NOW IN TWO FANTASTIC VOLUMES

FANTASTIC -that's the only word that can describe this breath-taking new publication. Collectors have waited years for a high-quality book devoted exclusively to Frazetta's barbaric worlds of fantasy. THAT BOOK IS HERE. **The Fantastic Art of Frank Frazetta** is a stunning collection of art reproduced with more exciting detail and dimension than ever before: a showcase of steel-muscled warriors in mortal combat with demon hoards of naked enchantresses casting unfathomable spells of dark magic; of prehistoric combat between primordial man and beast in landscapes teeming with danger and sudden death. The book is an impressive 8½ x 11 in size with 96 pages, all on the highest quality enamel stock -- **WITH EVERY PAINTING reproduced in blazing FULL-**

Mediascene

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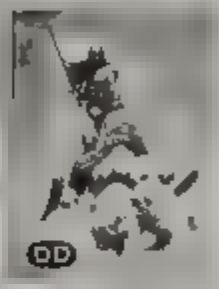

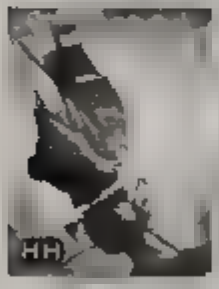

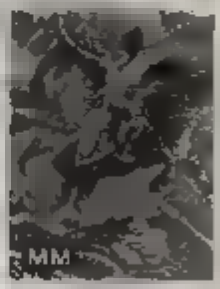

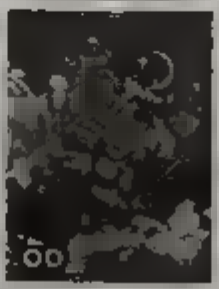

CONAN THE CONQUEROR, BRAK THE BARBARIAN, EDGAR RICE BURROUGHS' SAVAGE HEROES and a host of demons, witch-queens, prehistoric beasts and primeval warriors all come swirling to life on these sensational full-color posters. All are exciting large-scale reproductions on quality paper of the most famous paintings by renowned fantasy artist **FRANK FRAZETTA**. If you've been there on small paperback and mega-size covers (mostly now out of print), you know their vivid color and extraordinary power. The **FRAZETTA POSTERS** are selling nationally for $3.00 plus postage of .75 or more. Now through SUPERGRAPHICS all are available at a **special discount** that will **SAVE YOU OVER $20.00**. Select one or more of the posters on this page from the DISCOUNT POSTER COUPON below. Your posters will be shipped immediately.

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3 POSTERS AT $2.75 EACH. ADD 50 POSTAGE

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POSTERS ARE SENT IN A HEAVY MAILING TUBE

COLOR. This book should sell for $35 or more (collecting examples of these works individually would cost over $100) but is available now at a fraction of that price. Imagine CONAN, BRAK and EDGAR RICE BURROUGHS IMMORTAL HEROES together in one magnificent volume guaranteed to become one of the most sought after collectors' items in years. You haven't seen Frazetta paintings until you've seen **The Fantastic Art of Frank Frazetta** $8.95 plus $5 postage. Collectors will find **The Frazetta Treasury** an invaluable addition to their shelves. Bargain-ily full-color covers like a wealth of excitement in a volume which is really THREE BOOKS IN ONE. The 1st section delivers an incisive revealing interview during which Frazetta discusses his painting techniques, his approach to fantasy art, his personal life and his professional aspirations. The second part runs a comprehensive checklist of Frazetta's published work an expansive reference that covers everything from comics and paperback covers to record jackets and movie posters. The third division contains a portfolio of Frazetta art rare and previously unpublished drawings and paintings, including the legendary stolen CONAN painting, published here in full color. As a special bonus **The Frazetta Treasury** reprints an early western adventure story in addition to other full page examples of Frazetta comic art. The book contains over 50 illustrations and is printed on heavy vellum stock. Available now at $6.00 plus .50 postage and handling.

TWO GREAT NEW COLLECTOR'S EDITIONS BY THE ARTIST WHO GAVE YOU CONAN!

MANY OUTRAGEOUS THINGS HAVE BEEN SAID ABOUT BARRY SMITH'S ART

IT WAS ALL UNDER-STATEMENT.

Devil's lake

This astonishing work of art is now from Barry Smith and he calls it THE DEVIL'S LAKE Superb full-size, full-colour reproductions of the original painting are now available. Each piece is 23" x 29" and printed on fine quality matte finish paper. An unsigned portfolio of THE DEVIL'S LAKE is available for $5.00 plus .50 postage and handling, and comes mailed in a protective tube. The deluxe, numbered and signed edition is available for a limited time only at $20.00 plus $2.00 postage, and is mailed flat and insured to guarantee it's arrival in pristine mint condition. Low numbers sent first.

Whithering

Whithering Barry Smith's finest and most inspired black and white work, combining breathtaking graphic realism with a darkling, demonic supernatural image of a deathshead vision burning slowly and looking at YOU! A superior achievement in it's intricate detail, being subliminal to the impact of the ghost of all memories. Whither ... where? This extraordinary reproduction is 15" x 20" in size and clearly captures each minute embellishment perfectly. Whithering is printed on 65 lb. textured cover stock and is available for $2.50 plus .50 postage and handling.

Enchantment

Tinkling bells, finger cymbals and the rush of Deja-vu. Have you lived before? The Enchantment a fine example of Barry Smith's note in sight into the universal mystery of reincarnation. Unearthly and ambiguous yet compellingly evocative, Smith's mythic dreamscape conjures up the illusion of dark concealment and unexpected revelation. The Enchantment was published in a limited edition of 500 prints, each hand-signed and numbered, lavishly printed in full-colour on 80 lb. Chromacote stock, 3" x 25," available while they last at $6.50 plus $1.00 postage.

Bookmarks

Tuck a lovely lady into a book tonight! The Moon & Star Bookmarks represent one of Barry Smith's most unusual products that can frame them collectively or use them in your favourite Conan novels. Two different sets of five, each 9" high on coated stock, a beautiful and striking barbarian woman brandishing sword and spear set off by a red border a long-haired, near naked maiden dancing at midnight through Byzantium—surrounded by a rich blue border. Order by colour $7.50 per set of five; order both sets and get three off for $2.50. Include .50 postage.

Pandora

Somewhere in the ancient castle, the room waited. It was crowded with the bric-a-brac of the ages: thousands of wondrous curios touched by a mysticism conjured beyond the edge of the world. Footsteps. A woman possessed with insatiable curiousity. A forbidden box. Barry Smith captures the next moment in a print of unmatched beauty and detail. This is the last of a limited edition of 500 copies, octagonal format 24½ by 28½ in full color with a wide gold border. Signed by the artist $20.00 plus $2.00 postage mailed flat and insured.

TOLKIEN

THE MAGICIAN OF MIDDLE EARTH

...it makes us feel that pleasure of delight, telling us not only that the universe is godlike, but that we are too.

NEW! FULL-COLOR COMIC BOOK BINDERS...

THE COMIC COLLECTOR

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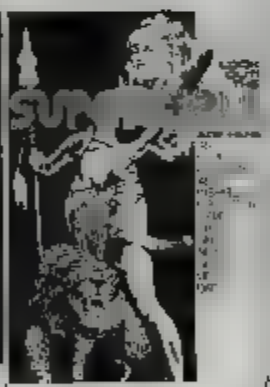

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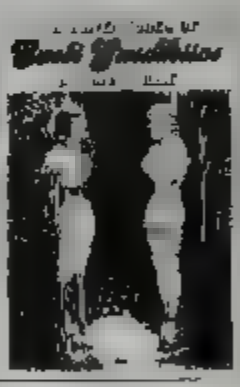

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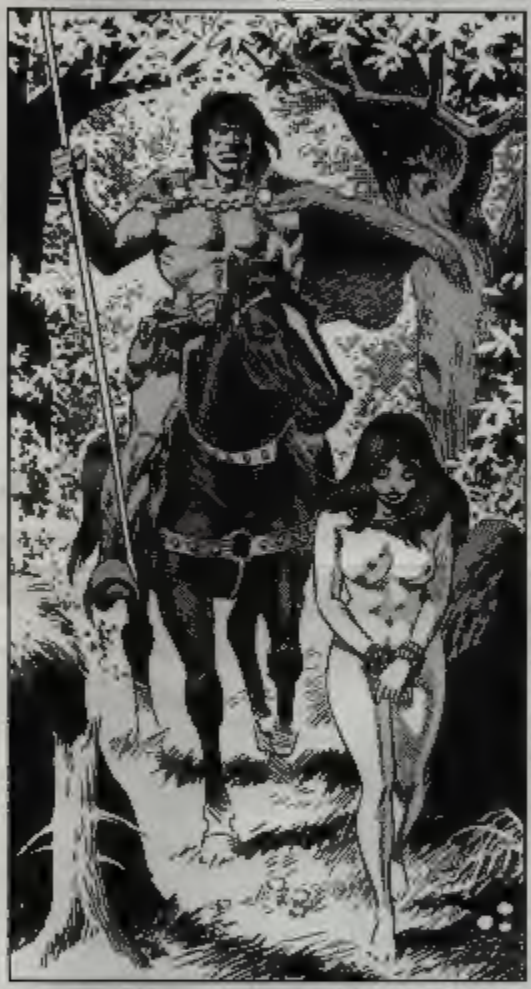
WALLY WOOD AND THE WIZARD KING



Over the past 25 years, we've come to associate Wallace Wood with high fantasy, medieval adventure and barbaric action in much the same way that we think of Hal Foster and the historic newspaper strip, Pyle's knights or Rackham's fantastic illustrations.

Wood's most popular sword and sorcery creation appeared within the pages of his own magazine, **Witzend**, over seven years ago. Titled "*World of the Wizard King*," the story was presented as an illustrated fiction feature which told of an epic quest played against a battleground of dark magic, barbaric demons and over-developed maidens in undressed distress.

Over the past several months, Wood has been working on an expanded version of "*Wizard King*" for the European comics market. Under the title, "*The King of the World*," the story is being developed in panel format and will appear in 10 to 14 page installments in various foreign magazines before it's eventual publication as a full-color hardbound book from France. The accompanying illustrations are an exclusive preview of the new book, and are featured here along with several reproductions from the original version.

Further plans are now being made to bring the epic of the Wizard King to the screen in a full-length animated feature film version. Ralph Bakshi (**Fritz the Cat, Heavy Traffic**) hopes to sign Wood to write, create the character and production designs, and supervise the new project which may replace the **Lord of the Rings** on Bakshi's schedule.

If all goes well, Wood will commute between the East and West coasts for the next two years while producing both versions (the film's story takes place before the book's). **MEDIASCENE** will report the progress of each, and explore the world of Odkin and Elva, the Peapl and the Demons, the Gnomes and the Mugwunders as they exist in the universe of the Wizard King.

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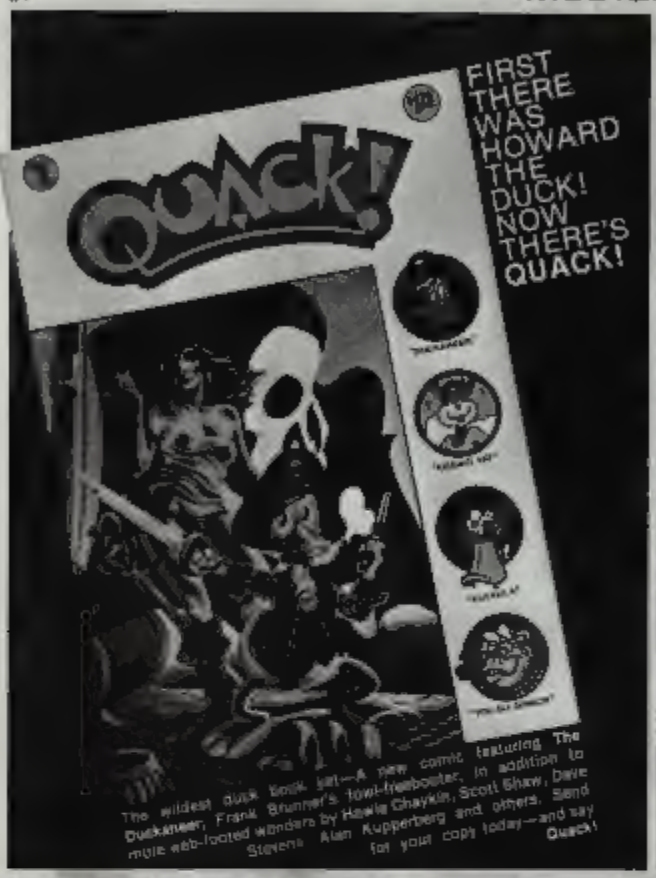

The wildest duck book yet—A new comic featuring The Quickmeer, Frank Brunner's fowl-freebooter, in addition to mile web-footed wonders by Howie Chaykin, Scott Shaw, Dave Stevens, Alan Kupperberg and others. Send for your copy today—and say Quack!

ADAMS BRUNNER CHAYKIN GIORDANO SIMONSON STARLIN STATON

What are ground-level comics? Well, they're not underground, but they're not overground either. In a way, they're the best of both. **STAR-REACH** is a unique alternative publishing venture by comics writer Mike Friedrich, using the best of the overground artists in a format without censorship or the restrictions of the Comics Code. **Issue 1** features the first appearance of Cody Starbuck with art by Starlin, Chaykin, Simonson, others. **Issue 2** introduces Stephanie Starr with art by Adams, Starlin, Giordano, others. **Issue 3** stars Dragonus and Linda Lovecraft, all drawn by Brunner, Vosburg, Laiaiohia, others. **Issue 4** spotlights Cody Starbuck's return and art by Chaykin, Vosburg, Laiaiohia, others. **Issue 5** introduces Gideon Faust and features Chaykin, Staton, Brunner, others. You must be 18 to order, but you'll be glad you did. Use the form on the inside back cover.

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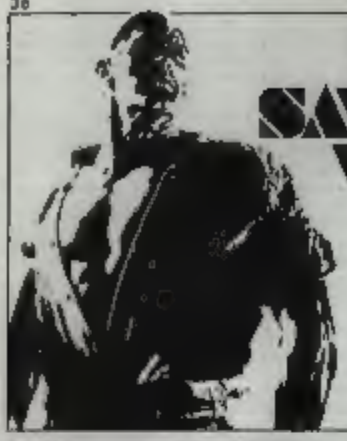

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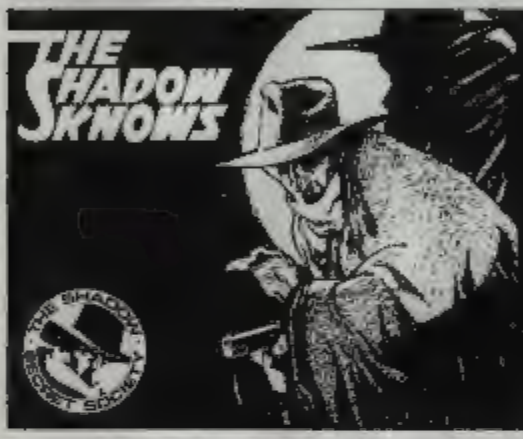

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